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# The ART Quarterly

EDITED BY E. P. RICHARDSON

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On cover: JAKOB VAN OOST, *Boys Blowing Bubbles (detail)*  
Seattle Art Museum

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THE ART QUARTERLY

WINTER, 1958



WILLIAM R. VALENTINER  
1880-1958

## WILLIAM R. VALENTINER

By the death of Dr. William Reinhold Otto Valentiner in New York City on September 6, 1958, the world of art lost one of its great figures. He was born in Karlsruhe, Germany, May 2, 1880, and studied at the Universities of Leipzig and of Heidelberg. In 1905 he went to The Hague to be assistant to the great Dutch expert Hofstede de Groot. This was the beginning of the life-long studies of Dutch art which made him one of the world's great experts. He published standard works on Rembrandt, Pieter de Hooch and Frans Hals. From The Hague he went to serve under Wilhelm von Bode at the Kaiser-Friedrich Museum in Berlin from 1906 to 1908; then came to America to become the first curator of decorative arts at the Metropolitan Museum in New York. During this first stay in America he wrote many catalogues of private collections and arranged for the Hudson-Fulton celebration of 1909, a loan exhibition of paintings by seventeenth century Dutch masters, which initiated the old master exhibition in America. In Germany, between 1914 and 1921, he developed his friendship with the German Expressionist painters and sculptors whose works are now world famous and to whose fame his support and writings contributed greatly.

In 1921 he became adviser to the Detroit Institute of Arts and Director from October 1924 until May 1945. After his retirement from Detroit, at the age of sixty-six, he began what would be for most men a new career, serving as director and then consultant of the Los Angeles County Museum of Art from 1946 to 1954. He was the first director of the J. Paul Getty Museum, 1954, and in 1955 went to Raleigh where he was the first director of the newly organized North Carolina Museum of Art, serving until September 1, 1958.

As a museum director his most characteristic creation was the Detroit Institute of Arts, to which he gave a style and a program distinctive among American museums. It was his idea that a museum in the heart of the North American continent, in a city which had risen to importance only with our own century, should look to the future; and, as a foundation for the future, should show its citizens a microcosm of what was their inheritance of the world of art. The new museum, under construction when he became director, was planned as a microcosm of the world of art, representing in clear historical sequence, gallery by gallery, every period of art history from pre-history to

the present day. Each gallery was to be a representation of a period of culture shown as a cultural unity. A visitor entering the front door would begin with the arts of his own time in Europe and America and move back through time, as he progressed through the galleries. It was a great aim and his accomplishment toward it during his directorship was extraordinary.

From the very beginning of his career he had a passionate belief in the importance of scholarship and serious publication. He was an active, courageous and productive scholar who published the results of his studies continuously in American and European periodicals. In 1940, to celebrate his sixtieth birthday, the Detroit Institute of Arts published a bibliography of his writings to that time; the number was then three hundred and forty. In 1913 he founded *Art in America* but relinquished the editorship when he returned to Germany in 1914. In 1938 he founded *The Art Quarterly* to reaffirm his belief in the values of scholarship and publication.

To those who did not know him he often appeared reserved and cold. To those who worked with him and knew him well, he was a most interesting and attractive human being, who liked to laugh, who was a witty observer of the comedy of life, and a most generous and magnanimous man. He was extremely interested in and kind to artists, as he was generous and helpful toward younger men in the museum field. He was a man of the largest calibre and left behind him a monumental contribution to the country of his adoption.

E. P. RICHARDSON

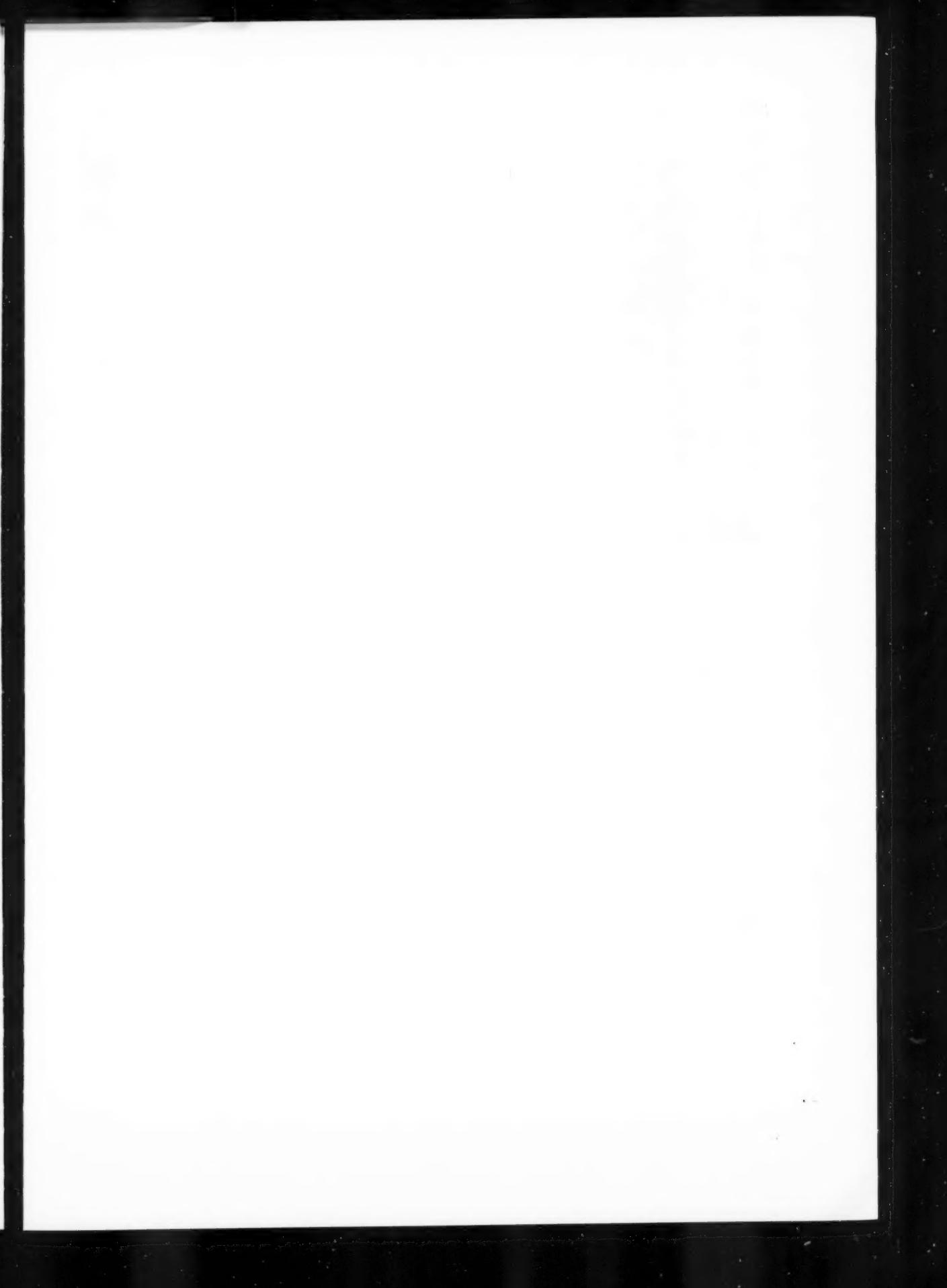




Fig. 1. duccio, *Angel* (detail of Figure 6)

## NOTES ON DUCCIO'S SPACE CONCEPTION

I

By W. R. VALENTINER

MEN gave names to figurations of the stars at a time when they believed that the stars were an even distance from the earth and that the sky was formed like a dome above the earth. We still use names like Cassiopeia, Orion, Andromeda and Castor and Pollux, and admire the beauty of the constellations which symbolize the heroes of a distant past, but we know now that the surface pattern which makes it appear as if all the stars belonged to the same plane is deceiving. The stars which form these patterns in reality exist in vastly different worlds, separated one from another often by millions of light years. Yet we can still enjoy the seemingly flat design, although we feel the infinite distances behind it, the illusion being increased by the even brilliancy of the stars which form the constellations.

This uncertainty of space relations, this combination of a flat design with one which develops depth, exists in the microcosmos as well as in the macrocosmos. For instance, we observe deeply-cut crystal forms which are overlaid by a pattern of two-dimensional veils. As art is a reflex of the creation in nature, we are not surprised to find similar space compositions of double aspect in that art which—in connection with the new explored phenomena of nature—interest us most, that is, medieval art and certain aspects of modern art.

Enough instances can be found in the individual scenes of Duccio's *Maestà* which remind us of the space relations in some of the "Urphenomena" of nature. Let us look at the *Noli me tangere* (Fig. 3). Although the scene takes place behind rocks, there exists a clear front plane pattern throughout<sup>1</sup> which connects the distant objects with those in front. The two large trees are brought forward so as to enframe Christ and to connect him with the Magdalene, while the outlines of the rock producing a high triangle combine the two figures still closer. We need only to cover the two trees and the rocks with our hands to become aware that without them the whole linear surface composition falls apart. Yet, while we are impressed with the beautiful design of the front plane pattern, we unconsciously look through its open screen and find that the landscape behind the two figures is retreating, not just a short distance in one direction and not in the manner of central perspective, but in an arbitrary,

fantastic depth movement which passes through the whole vista in continuous diagonal waves into the infinite, following the broad rhythm of shifting mountain rocks.

The artist would not have taken pleasure in representing the two types of planes—the two-dimensional and the three-dimensional—in the same painting if it would not have corresponded to the pleasure which the public of his time took in seeing the representation of shifting planes in nature. We have forgotten how to react to such sensitive and seemingly arbitrary changes of plane, since we have become accustomed since the Renaissance and the nineteenth century to a dry and mathematical construction of compositions according to what is called "perspective"—compositions in which we are taken by the hand like children and follow signposts erected by the geometry of school books, giving up our natural intuitions about the formation of the universe which do not know the perspective laid down by the rationalists of the Renaissance.

In the *Transfiguration of Christ* (Fig. 2) in the London National Gallery the six figures form a surface pattern in the front plane. The three upper figures are as near to us as the lower, except that Christ even protrudes before the plane of the apostles by the emphasis of His frontal position and taller stature, as well as the carefully designed golden pattern of His dark blue costume. The artist took care not to let any part of the three kneeling figures overcut the three standing ones, since such an overlap would push these latter into a more distant plane (as we see in many later versions of the subject).

But this surface pattern does not take away from the fact that the landscape forms prove quite clearly the upper three figures are standing in a farther plane. The lines of the rocks running from the lower corners develop diagonally, building a platform of rocks on which Christ and the two companion figures are placed. This platform ends in the infinite space of the gold ground. We are aware therefore, beyond the surface pattern of the six figures, of a vastly extended earth formation which moves into the depth, ending nowhere.

It would be easy to show additional examples of this constant interchange of flat design and depth movement which gives vibrance to Duccio's compositions. Duccio's means of creating shifting planes and instability in the objects moving in space are of an infinite variety. Almost every one of the thirty-six panels of the *Maestà* has a different system of composing the surface pattern in combination with a depth movement in the background, seen as through a screen with varied openings.

In the main panel representing the enthroned Madonna surrounded by many

saints and angels, no landscape or architectural background is visible, and since the farther standing figures are brought forward in accordance with the front plane principle and the backward movement is thus of very slight depth, no surface pattern in the sense mentioned was necessary. But even here the idea of overlaying the plastic forms is not altogether abandoned, inasmuch as a veil of gold is superimposed over the whole composition. Most figures have costumes which are covered with a filigree of golden thread, to which are added the gold of the large nimbus, the mosaics of the throne and the golden background visible between the figures. Perhaps no other early painting has such masses of gold poured over it. The effect is one of dazzling superworldly brilliance in which the figures are moving as behind a screen of reflected sunlight.

## II

One of the most impressive qualities in Byzantine paintings and mosaics of the twelfth century is the monumental effect attained by contrasting oversized figures of the higher order (Christ, the Madonna) with saints and angels of a lower heavenly order or with minute human beings of still smaller proportions. Everyone will remember the supreme result reached by these means in such mosaics as the *Last Judgment* in Torcello (Fig. 5) or the apse *Christ* in Monreale (Fig. 4). We do not find this variation of size in the more realistic mosaics of the early Middle Ages; but the Macedonian Renaissance of the ninth and tenth centuries, with its abstract and visionary tendencies, had prepared the way for complete disregard of the relative proportions of one species of human figure to another. It was a natural consequence of the Romanesque style, with its creation of the front relief system, that the dimensions of the figures toward the top were increased, as we see at Torcello, so as to bring them into the same plane as those in the lower zones.

Frequently the artists went even further, moving the oversized figures as it were in advance of the front plane. This is the case in the Monreale apse mosaic (Fig. 4), where the half-length figure of Christ stands out so far that He seems to follow the spectator, pursuing him with the intense gaze of His eyes and His forceful gestures into the farthest corners of the church.

One of the secrets of medieval painting of the twelfth and thirteenth centuries was not to work from the foreground inward, as was done later in Renaissance paintings, but from the depth towards the front, and even further into the sphere of the spectator, and to give first prominence to the central figures

while decreasing the interest toward the sides of the composition. This is contrary to the Renaissance point of view, which stresses the solidity of the earth to right and left in the foreground and lets the center disappear into the distance.

While in Byzantine works it is usually the figure of Christ which takes on proportions of enormous size, in Duccio's compositions it is almost exclusively the Madonna. This choice is in accordance with his temperament and the Sienese predilection for the patron saint of their city. In the best-known paintings by Duccio, the *Rucellai Madonna*, the *Maestà*, the little *Madonna* of the Franciscans and the *Crevole Madonna*, it is always the Virgin who becomes the central figure of superhuman proportions. It should be remembered that in Duccio's lifetime this Byzantine custom of varying the size of the figures was no longer in common usage. It is true that Cimabue followed it in one outstanding example, the *Madonna* from Santa Trinità; but the difference in size between the Virgin and the other figures is not so exaggerated as in Duccio's work. Cimabue also gives the same plastic value to the Madonna and the angels, modeling them all in the round, with curved lines of heightened gold in their costumes. Cavallini had given up the Byzantine custom altogether, in his mosaics in Santa Maria in Trastevere as well as in his *Last Judgment* in Santa Cecilia. (The latter was a subject in which the Byzantine masters always impressed the spectator with the overpowering size of the supreme images.) Simone Martini also in his *Maestà*, painted only a few years after Duccio's *Maestà*, while Duccio still lived, adopts the normal size of the Madonna and saints.

But although Duccio adheres to an earlier style, there is a considerable difference in his system of changing the size of the figures compared to the Byzantine manner of doing so. In Byzantine art, where the figures are separated from one another by space and often by placing them in different zones, their relationship exists more in the idea of the story told than in actuality. The hard outlines of the figures, further separating them from their companions, correspond to their hieratic style (Fig. 4).

In Duccio's Madonnas, such as the *Maestà* or the *Rucellai Madonna* (Fig. 6), the divine and saintly persons are crowded together in a narrow space and form a lyrical unity as if belonging to one family, their soft outlines flowing together in a closely knit rhythm. The intimacy between angels and Madonna is shown in the *Rucellai Madonna* by the enchanted expression of the angels looking up at the Virgin; in the *Maestà* by their leaning on the balustrade of the throne.



Fig. 2. DUCCIO, *Transfiguration of Christ*  
London, National Gallery



Fig. 3. DUCCIO, *Noli me Tangere*  
Siena, Museo dell'Opera del Duomo

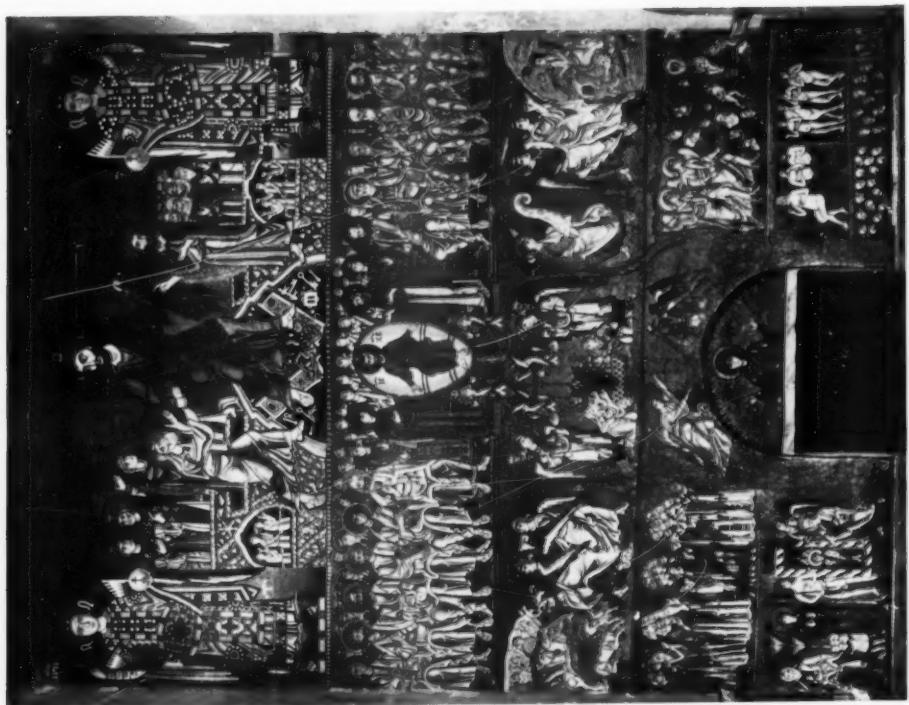


Fig. 5. *The Last Judgment (twelfth century mosaic)*  
Torcello

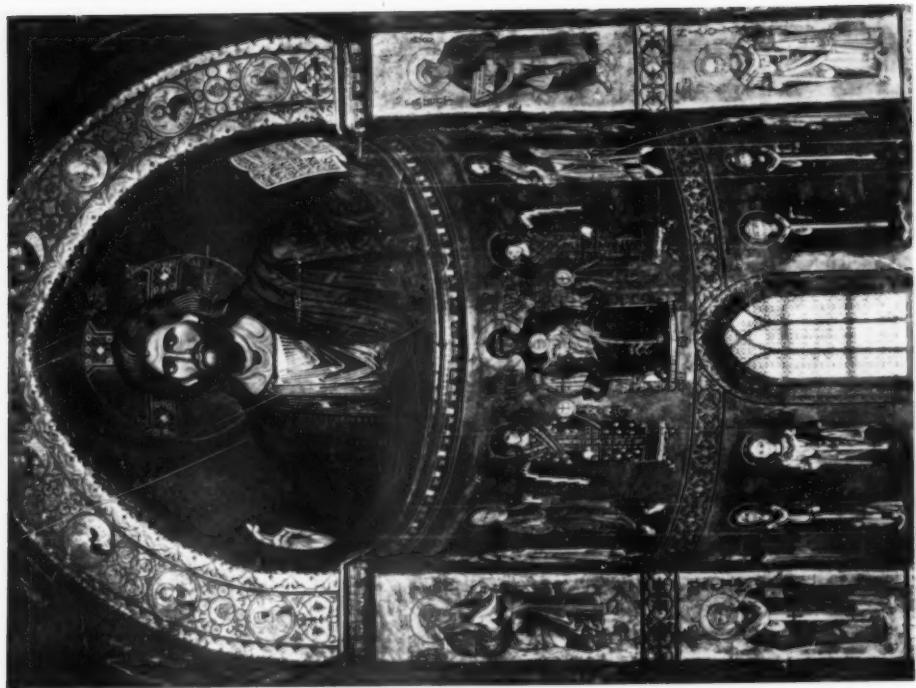


Fig. 4. *Twelfth Century Mosaic*  
Monreale, Cathedral Apse

Strange to say, although the difference in size between the superhuman and the human is vastly exaggerated in Duccio's compositions, the world in which those people thrive seems perfectly convincing to us. The reason is that this world, suspended somewhere in the cosmos, is in a state of constant change from one form to another, an impression caused by that interlocking of flat and corporeal bodies to which we must once again refer.

In the *Rucellai Madonna* the difference between the large flat figure of the Virgin and the plastically modeled small angels is very striking. Added to this contrast is the well-modeled herculean body of the Christ Child, whose limbs extend in two different directions: one, towards the depth through the foreshortening of the legs; the other, towards the sides in the prophetically extended right arm with its gesture of blessing. Thus in this composition, three different types of heavenly bodies occur, each following their own laws of suspension in space.

When we look at the grand composition, at the first moment certain sections come forward: the Child, for instance, with His powerful body; or the Madonna with her enormous shadow-like expanse, dark blue like the Italian night; or the angels, with their exquisite, shimmering color; or the fine modeling, in the round, of their dresses. As we follow these parts in their forward and backward changing movements, other parts seem to take their place, pushing themselves into the front plane.

The angels now seem nearer to us than the Madonna because they are more plastically conceived; yet they have pastel-like colors—lilac, seagreen, light cobalt-blue—which are so transparent that the bodies they cover retreat into a vaporous atmosphere, in contrast to the dark form of the Madonna, whose mantle is precisely circumscribed with golden outlines.

Without this constant fluctuation of shadow-like beings and others of greater solidity of body, without the shifting planes as expressed in the design of the throne (to which we shall return presently) or in the golden nimbus which cut out the design behind them in arbitrary fashion, we would not believe that such a world is possible with figures of different size who would normally be as different as giants and dwarfs. But here we live in a dream world in which nothing is static and everything is movement. As in dreams, some images appear and disappear, overlaid by others, the first still shimmering through, creating a constant play of forms which fall apart and draw together in new compositions, as in a kaleidoscope.

In the *Enthroned Madonna*—one of the most amazing works of the artist

(Fig. 8)—the Virgin, of enormous size (three times as large as the human beings at her feet), is painted in comparison to the roundly modeled monks who kiss her feet. She presents a celestial appearance next to the frail human beings who huddle together asking for protection from a vision which lives in another world.

Here we must consider for a moment the question of the frame. As in all abstract, visionary art which describes a single meteor-like appearance suspended in space and radiating light to all sides from a strongly formed center, a frame seems not only unnecessary but disturbing. In the smaller works of Duccio there is no frame whatsoever, but in such large altarpieces as the *Rucellai Madonna* a solid molding, holding the panel together, had to be added for practical purposes. There again Duccio follows a Byzantine device—a molding containing the bust of prophets in roundels occurs, for instance, outside the bust of Christ in the Monreale apse—but again the difference in size is exaggerated and its unreality is stressed by letting the little medallions appear between golden sections of the molding. It is therefore not a separating frame but a continuation of the painting itself into an infinite space.

### III

While the visionary scene in the *Rucellai Madonna* (Fig. 6) takes place in the front plane, an effort seems to have been made in the design of the throne to indicate depth, if only for a short distance, with the help of perspective. This refers at least to the left side of the throne (as seen by the spectator).

The lines of the arms of the throne run diagonally towards the depth. The depth can be measured to some degree by the second angel on this (left) side, who places his right hand near the front of the throne, the left at its further edge (Fig. 1). However, the two other angels on the same side do not circumscribe the depth of the throne's arm in a similar manner. Their position and gestures seem to contradict what we learn from the attitude of the second angel. The lower angel kneels in front of the throne, his feet being placed before the base on which the throne rests; but while one would expect that he would place his right hand on the forward edge of the throne's arm, he holds the post at the inner edge, an impossible position from a modern point of view. The third angel at the top places his right hand on the back post of the throne, which is considerably farther back than the arms of the throne. Yet body and head indicate that this angel kneels in the front plane like the two others. They

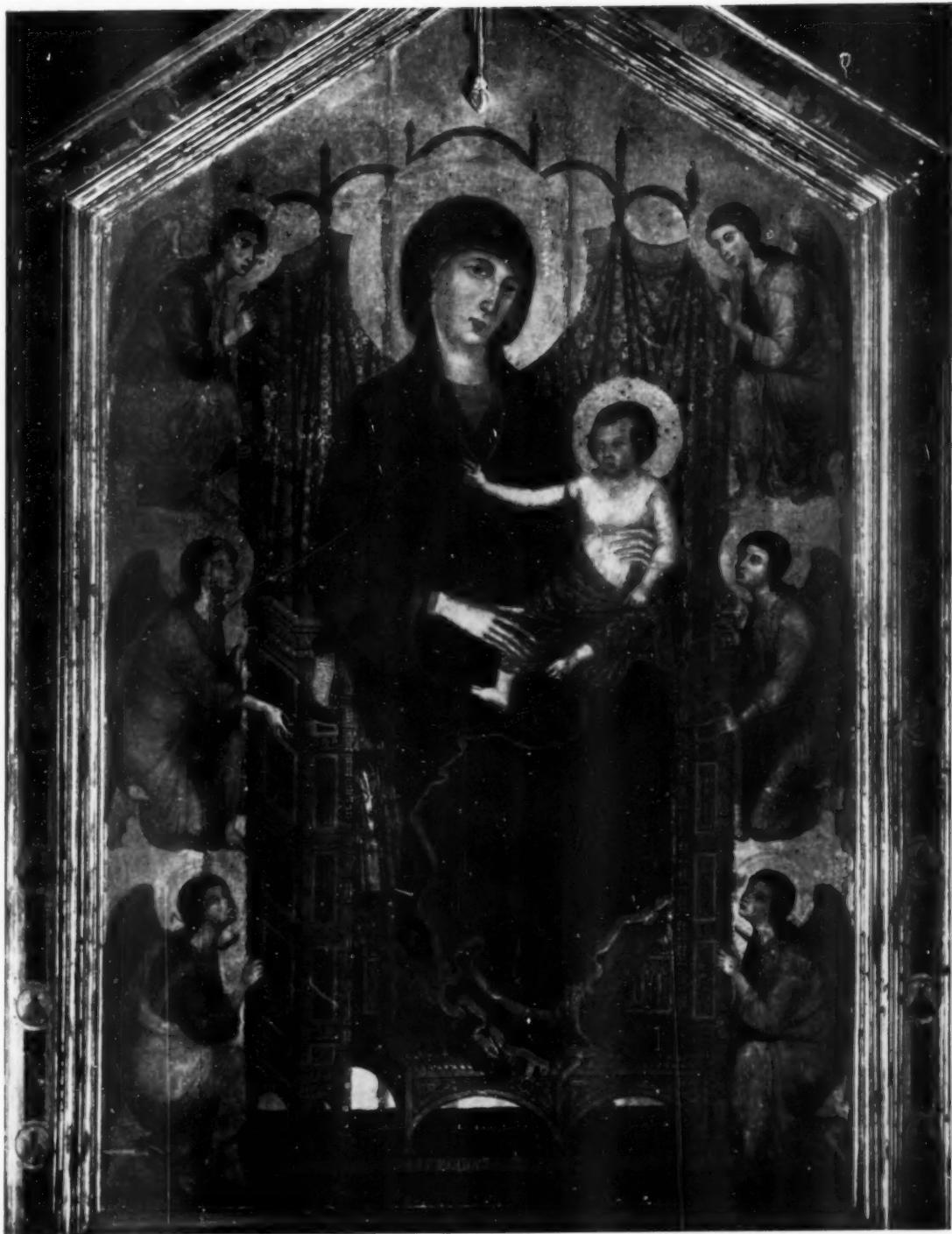
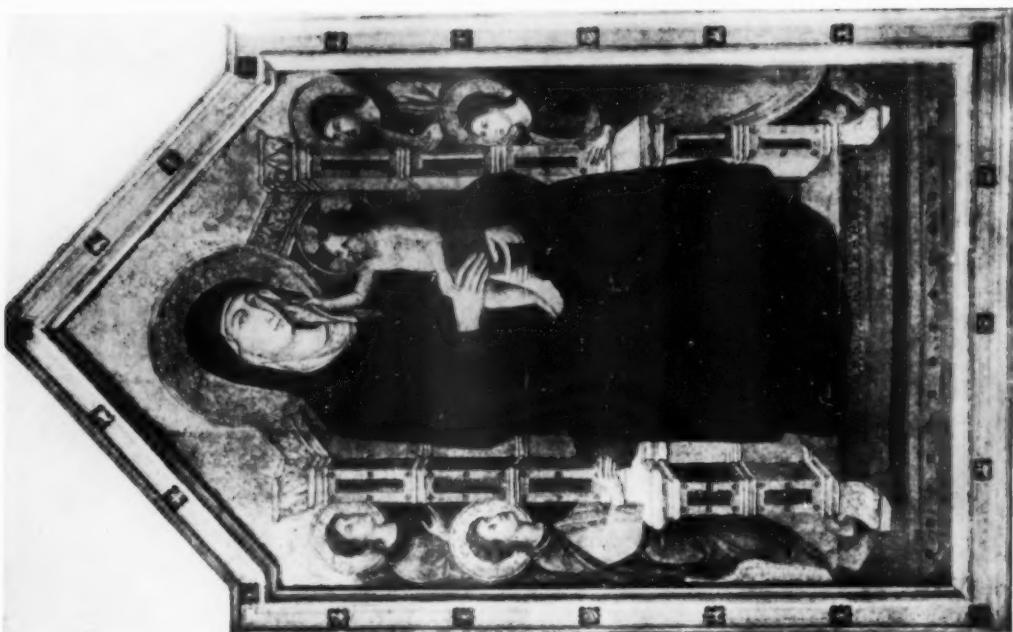


Fig. 6. DUCCIO, *The Rucellai Madonna*  
Florence, Uffizi

Fig. 8. DUCCIO, *Ethroned Madonna*  
Siena, Accademia



Fig. 7. MASTER OF BADIA AD ISOLA, *Madonna*  
Macchia



are obviously all three brought as near as possible to the spectator, thus adhering to the Romanesque principle of the front plane relief. The supposed perspective in the design of the throne is, therefore, intentionally disregarded. The gestures of each angel, compared to the next, contradict one another so far as a perspective is concerned; and so does the right side of the throne compared with the left.

On the right side of the throne (as seen from the point of view of the spectator) all three angels hold the throne's edge with the left hand; this seems quite logical so far as the two lower angels are concerned. The upper one, who places his left hand on the throne's back—corresponding to the angel on the left side—should be farther away, one would suppose, than the lower angels; but the position of the figure is identical with the two others. The angel appears, therefore, to be kneeling at the same distance from the front as the others.

The center angel on the right holds both hands on the front edge of the arm of the throne. There is, therefore, no indication on his part of the width of the throne, as with the angels on the other side. The angels above and below do not show their right hands. The impression is created that there exists behind all three angels an infinite space, not in any way a measurable one.

Formerly it was thought that an artist like Duccio, when he defaulted in what we call perspective, did not know better.<sup>2</sup> No one believes this any more. An artist so subtle and *raffiné* was well acquainted with central perspective, as we shall see later; but he bent the laws of such constructions to fit his own ideas. What he wanted to create was not the stability but the relativity of objects in space.

The throne stands on very thin brackets of a color which reminds us more of leather than of wood. It is so light that the small angels can carry it easily into the air. Its construction is hidden as much as possible. At the top, for instance, the outlines are partly covered over by the gold nimbus; and the rounded silhouettes of the two upper angels follow the arches, which connect the brackets at the back, to such an extent that the upper section of the throne seems to continue indefinitely on both sides.

If we compare the space construction of the *Rucellai Madonna* with that of the *Maestà* by the Master of Badia ad Isola (Fig. 7),<sup>3</sup> we observe that this early pupil of Duccio did not understand what the master had in mind. He gives a design of the throne and of the position of the angels which is far more correct from a modern mathematical point of view. The angels' bodies are not half in front, half on the sides of the throne, but are placed in full figure on each side

of the throne, their hands being placed on the arms, the feet standing accordingly behind the base of the throne. The second pair of angels stand behind those in front; the throne deepens with some sort of backward movement, so that the Madonna sits comfortably on it as in a niche. To Duccio this must have looked extremely banal. Everything was solid and set in this construction of the Master of Badia ad Isola; nothing was left to the imagination of the spectator, and the ethereal appearance had come down from heaven to earth.

In the *Enthroned Madonna* we again find the construction of the throne indefinite (Fig. 8). It is visible only on one side, while the Virgin's robe covers over the other side where the monks are kneeling. Next to the foreground are two steps, the lower one designed with open, flat arches along the bottom line of the painting, like the footstool of the *Rucellai Madonna*. These steps seem to retreat under the throne, if we judge from the diagonal lines on the sides leading into the depth. However, we are mistaken. As the Virgin places her left foot on the farther step and the right on the front step, there can be no doubt that these two steps are actually in front of the throne. A forward and backward movement of the planes is therefore created by the artist, who dislikes any static element.

A short movement into depth also is shown inside the throne, underneath the big arch supporting its seat, and likewise in the seat itself, as one can see at the right where the two red pillows lie. The artist wanted to give some suggestion of reality to the throne by indicating its depth, but was at the same time afraid to go too far, lest he destroy the imaginary quality of the vision.

It was more essential to him to bring the Virgin forward into the front relief plane to overawe her devotees by her enormous appearance and by the strength of the Child, who looks down at the monks, while the Virgin's glance crosses his line of vision and fixes intently on the spectator. Since this forward movement of the Madonna was one of the fundamental elements of the composition, the construction of the throne had to be subordinated to it. Accordingly the seat of the throne and the two steps in front had to be, as it were, folded up so that the upper board became visible, just as the upper part of the Madonna is seen from above. The two arches of the front steps, and the upper arch of the seat, are marked so strongly that the surface pattern on this side is no less pronounced than on the left side, where the running borders of the Virgin's robe stress the flatness of the front plane. The slight suggestions of depth in the diagonal lines of the seat's structure correspond to the plastic forms of the three

monks on the other side, who, folded up like a fan from front to back, occupy a short space towards the depth.

We may conclude that Duccio consciously avoided a consistent development of space by means of perspective from the fact that other contemporary and even earlier artists like Cavallini, whose efforts he must have known, were inclined towards a conception of space in the new style which Giotto adopted with such conviction. If we study, for instance, Cavallini's *Adoration of the Magi* (Fig. 9) from his mosaic in S. Maria in Trastevere, executed about 1290—that is, almost twenty years before Duccio's *Maestà*—we find that Cavallini did not place his figures in a manner contradicting the perspective of the architecture and landscape, as does Duccio, but in rather close and logical connection with them. The medieval principle of the front relief is, of course, preserved in Cavallini's mosaic. All the figures move in a very shallow front plane, but they are connected in some sort of perspective with the architecture on the right and the rocky mountain landscape on the left. The Madonna actually sits on her throne, and the throne stands solidly on the ground. Joseph's position is clearly marked as being behind the throne and to the right. The chapel, it is true, is not constructed according to mathematical perspective, but is designed, toy-like, in such a manner that we can imagine retreating planes. On the left, the kings are actually standing in front of the mountains, although their silhouettes are related to its outlines. They are placed one in front of another in a manner quite different from that of Duccio, who isolates his figures from the ground. Cavallini is, however, a contemporary of Duccio in that the forward and backward movement of the planes, which we found so characteristic of Duccio's compositions, also exists in his designs. The feet of the kings cross one another in a rhythmic motion, creating a constant shifting of the foreground plane which enhances the life of the composition.

If we now study some of the small scenic panels with architectural settings in the *Maestà* it will be easier to understand Duccio's position on the questions of perspective which were probably asked by artists at the time, who may have called themselves more progressive than Duccio, to whom the expression of fantastic visions meant everything.

#### IV

We shall start with the remarkable panel in the Frick Collection, *The Temptation of Christ* (Fig. 10). This is an out-of-door scene like the *Noli me Tangere*

and the *Transfiguration*. But the landscape is filled with architectural scenery, cities and castles; and for this reason one would expect a clearer division of the stage wings towards the depth than in compositions made up of landscapes untouched by human hands. Such is, indeed, the case. The zones from foreground toward the middle distance are precisely marked by the many buildings among the rocks. Those who are accustomed in the nineteenth century fashion to study the depth development first of all in a landscape will be inclined to grope backwards from one rock or building complex to another, until they reach the gold background, before they look at the figures. From Duccio's point of view this is, of course, wrong; for the vision expressed in the figures with their spiritual meaning is the essential part, not their earthly surroundings. But let us follow the wrong course first. We find, then, that there are two cities: in the right and left foreground, and in between, somewhat farther back, a rocky mountain. Separated by steep valleys, other heights rise behind, with a diagonal tendency in their outlines from left to right, and crowned with groups of buildings, while in the middle ground appears a mountain chain with castles at the top. Although the lines mark a depth development to some degree, the light and shadows in the landscape reverse this feeling, as the foreground is very light and the middle ground (a background does not actually exist) is dark. Do the figures fit into this landscape as in all post-Renaissance paintings? Not in the least. Not only are they of enormous proportions, but they walk freely over mountains and cities, in a miraculous way, without the slightest connection with the zones of the landscape as it proceeds towards the depth. It is true that Christ stands toward the rear of the central rock, but His figure is, by its size and color, brought forward even into the sphere of the spectator. Satan walks in the valley behind the rocky mountain upon which Christ stands, but he also is so large in size and so sharply defined in silhouette that he appears to be on the same level with Christ, who exchanges words with him. Obviously, also the two angels are standing next to Christ on His left side, looking at His profile; but their bodies and garments seem to indicate that they are miles behind the figure of Christ, rising behind the city walls on the mountain behind, which is separated by a valley from the rock on which Christ stands.

Thus we observe that the distances between the figures have no relationship to the landscape. The figures move, not in a static world, but in one in which there exist only relative and constantly changing positions. In looking at the different parts of their bodies we find that they may belong to different planes. And these planes shift forward and backward, often within the same body, so



Fig. 9. CAVALLINI, *Adoration of the Magi* (mosaic)  
Rome, S. Maria in Trastevere



Fig. 10. DUCCIO, *Temptation of Christ*  
New York, The Frick Collection

Fig. 11. duccio, Christ Before Pilate  
Siena, Museo dell'Opera del Duomo



that it is impossible to establish a definite relationship, even between the figures, still less to the ground over which they are suspended.

In the *Annunciation* at the National Gallery in London (Fig. 12) the architectural setting presents an arbitrary mixture of Romanesque and Gothic forms, proving that Duccio was conscious of both styles without, however, showing more than a superficial interest in their characteristics. This minor fact proves that, from the historical point of view, he was a transitional master like Cimabue and Cavallini, which does not mean, of course, that he did not reach a height for all times. He stands between the Romanesque and the Gothic age, Romanesque meaning in this instance the Byzantine two-dimensional conception with the addition of a Western tendency towards plastic forms. His figures are Romanesque in their compact and closed silhouettes. His architectural forms generally employ the rounded arch; but here and there we find Gothic ornaments in capitals and pilasters, reminding us of the Cathedral of Siena, which was built at this period in the Gothic style.

From a loggia protrude two chapel-like rooms in which stand to the left the angel, to the right the Virgin. We can imagine that the Madonna has been sitting and reading a prayer book, which she still holds in her left hand. She rises as she sees the angel approaching. As the door behind her is half open, she must have come forward from her bedroom.

Her position is strangely indefinite within the architectural frame. While the angel comes forward from under the arch of the hall to the left, the pillar being in front of him, the Virgin is half behind, half in front of the corresponding pillar on her side. From the gesture of the angel one would expect her to be standing in the middle of the right loggia behind the pillar; but the artist makes it quite clear that she is, at the same time nearer the front. The upper part of her body may be behind the pillar but the lower part of her garments is certainly in front of it. Even her mantle at the lower right is partly in front of the forward-jutting section of wall.

Although the Virgin in her humility appears almost shrunken compared to the lively assurance of the angel, the artist wanted to give her the greater prominence by placing her as near as possible to the front of the painting, even outside the frame in the sphere of the observer. She is also marked by the strong deep blue of her garments and by the gold ornaments on her dress and on the edges of her mantle. The angel's garments are pale and lack any golden decoration.

Again we observe, as in the *Rucellai Madonna*, that a differentiation is made

between the more two-dimensional representation of the Virgin and the three-dimensional treatment of the angel, thus seemingly contradicting the intention to give greater prominence to the Virgin. And, again, the explanation is clearly the same. Duccio is most of all interested in the spiritual meaning of the story he is illustrating. He had learned from Byzantine art that the greater the spirituality the more abstract, in a two-dimensional sense, the appearance must be. For the same reason the lack of reality in the position of the Virgin is stressed; she is free of any attachment to the architecture around her and hovers between the openings, moving about as much within as without the walls.

We see, thus, that any perspective connected with the architectural frame is of no importance to the artist. What we in modern times call perspective is, when used by Duccio, subordinated to the spiritual content of the story. It is of no use to try to find out what kind of perspective Duccio applied, for perspective in itself—although he must have known its rules—had no meaning for him. (The same is true of modern artists. They all know perspective, as did Duccio, but they are not interested in it. The more correct it is, the more the spiritual meaning suffers.)

It is, however, characteristic for his architecture that it is as much outside as inside. As Goethe says in *Faust*, Part II:

“Denn was innen ist, ist aussen  
und was aussen ist, ist drinnen.”

seemingly describing a type of architecture which is essentially modern, since it tries to dissolve the walls, connecting the inner world with the outer in constantly removable forms.

In *Christ Before Pilate* also (Fig. 11), the open hall carried by three columns, in which the action takes place, is suggested vaguely by some sort of perspective, which is not logically developed in detail. It satisfied the artist to give a general impression of this space leading a short distance into the background by a few diagonal lines without a careful mathematical construction which would have distracted the spectator's attention from the spiritual content. A bench with two steps is pushed into one corner of the hall; on it Pilate sits in profile with crossed legs, talking to Christ. We find here the same uncertainty of space relation between the two figures as in the *Annunciation*, a proof that Duccio used these means consciously. The bench stands behind the middle column, as is quite clearly indicated; yet Pilate sits in front of the next column, for his mantle covers part of it; besides, he speaks to Christ, obviously without interference from the middle column which actually stands between him and the

accused. Similarly, Christ stands in front of the column, in a somewhat precarious position, for His feet are just on the edge of the platform before the bench upon which Pilate is seated. His left foot extends from the step into the air, but the toes are shown to be in front of the base of the column, which is covered higher up by His white mantle. The bystanders are more clearly defined in their position within the hall, to judge by their feet. The soldiers stand almost on the same level as Christ; the Pharisees, separated by the column, a little farther back; but they all stand—as it were—on a raised ground. Besides, the upper part of their bodies comes much closer to the front plane than their feet; and the further back we go, the larger become the heads, since the artist follows the medieval front plane system. It is obvious that the master wished the main figures to be most prominent; therefore Christ is nearest the spectator and Pilate sits in an isolated spot, while the soldiers and Pharisees are treated as masses, not as individuals.

Compared to these essentials, the architectural setting is of secondary interest. All that is necessary is to give the spectator the idea of a box, open in front, in which the dramatic action is developed sideways from the isolated figure of Pilate to the mass of the figures on the other side. In order not to create the impression of too much depth in the action *in primo piano*, floor and ceiling are seen from above and below respectively, and the perspective is adapted to this system. Again we notice that a flatness in Pilate's position and the flat pattern of the gold borders of his mantle are contrasted to the greater modeling in the round of the figure of Christ and that the fine narrow worldly crown of Pilate is distinct from the large golden nimbus of Christ, which marks His spirituality.

Undoubtedly the spectator of Duccio's time knew how to look at such compositions and to follow the forward and backward movement in space with the sensitive eyes of an artist who was more interested in the differentiation of plane than in mathematical construction.

## V

In Duccio's paintings color plays an essential part, as he is by nature a great colorist. But the time has not yet come to explain the relative position of color in space in his paintings, although some modern abstract painters, like Klee, Kandinsky and Josef Albers, have devoted much study to this problem. Even if we knew more about it, it would not be easy to demonstrate it to the reader

without—and especially without more *perfected*—color reproductions.

A few fragmentary remarks may suffice. Color has a three-fold meaning for Duccio: 1) the color harmony as physical appearance; 2) the symbolic meaning of the colors; and 3) their relationship to the space in the eyes of the spectator. The artist must have liked, first of all, the physical appearance of color and its combination with other colors from his instinctive pleasure in the juxtaposition of beautiful color harmonies.<sup>4</sup> Probably of greater importance in Duccio's mind was, however, the symbolic meaning of the colors. I am told that Indian Buddhists, to this day, know much more about the influence of color upon the human mind than they have ever revealed to outsiders. If this is the case, they perhaps communicated their knowledge to the Byzantine artists of the Middle Ages, and from them it was taken over by the early Italians.

To cite an example, the color of Christ's garments varies considerably in Duccio's representations of the *Maestà* panels; but in scenes of mystical content a dark purple-lilac prevails, a color which was taken over in early Christian times from the East by the Catholic church and used for the costumes of their highest church dignitaries. This color is used frequently even to our times by mystically inclined painters like Redon, Gauguin, the late Van Gogh and the late Kirchner.<sup>5</sup>

As regards the relationship of the colors to space, we will mention only some conspicuous instances such as the use of cinnabar and blue, which have undoubtedly symbolic meanings but at the same time so affect the space conception that they seem to contradict the planar development of the linear composition.

The most complex color combinations among the panels from the *Maestà* are equalled by the *Nativity* in the National Gallery in Washington (Fig. 13). The composition is related to the *Rucellai Madonna* in as much as the enormously large Madonna in the center is surrounded by smaller figures which seem to form a lively frame around it. A dark, box-like space is cut out in the center and contains the Virgin, resting next to the Child and the ox and donkey. The relation of this section to the space around it is not defined; it seems suspended in the air, in a fluctuating position, one moment moving forward because of the enormous size of the figures, at another moment on the verge of moving into the endless depth of the black cave. The small figures in the foreground and at the sides are arranged, in retreating fashion, between rocks which have the backward-moving tendency we know from other outdoor compositions. Yet although Joseph, the woman bathing the child and the

row of sheep are following a depth movement, there is little connection with the stable in the center, which is placed there as if carried by angels into these strange surroundings.

Most of the enframing figures have the same delicate and transparent pastel-like colors as the angels at the sides of the throne of the Virgin in the *Rucellai Madonna*. They seem to retreat in space behind the center portion, although their design proves that they are in reality in front of the stable. The color shows definitively that the Virgin is the object which should be first caught by the eye of the spectator. But it is not the mass of her dark blue mantle which makes her so prominent, but the cover of the bed upon which she rests: an intense cinnabar, the folds of which rise up like red flames against the figure.

This red has undoubtedly a symbolic meaning. It is a color, if used at the right moment, which throughout art history has always carried with it the expression of veneration, of grace or love. We need only to remind the reader of the use of this color in Rembrandt's late works, like the *Prodigal Son* and the *Jewish Bride*. The symbolic meaning in these late works has been apparent to many Rembrandt students. The fact remains, however, that this forward-coming color which surrounds the Virgin like a halo does not subordinate itself to the linear composition of the scene, but brings a part of it forward into the sphere of the spectator himself. That the cinnabar used in the *Nativity* was to Duccio more than an intense spot of color we can conclude from another composition among the panels from the *Maestà*, which was probably executed about the same time, since it comes soon afterward in the chronology of the life of Christ: *The Presentation in the Temple* (Siena). In the center of this composition appears a flaming red square, the table cover of the altar, near which the presentation takes place. This red leaps forward before our eyes immediately, and its placement there undoubtedly has a special meaning. It is exactly below the hands of the Virgin, which are stretched out towards the Child, whom she has delivered with motherly pride into the arms of the High Priest. If Duccio had been interested in perspective, he would have marked the top of the altar with a single narrow line; but he fills it up as if it were seen from above, so that the red cover fills a square in the center of the composition. The meaning of the color is again not only symbolic but also makes us aware of a fluctuating movement within the color composition of the whole.

Finally we come to the scene representing *Christ on the Way to Emmaus* (Siena). The figure nearest the spectator, from a linear point of view, is Christ in the left corner, whose feet even step over the rock nearest the bottom border

of the painting. Yet the color of His mantle, which is sky blue, places Him in the far distance, surrounding Him, as it were, with the infinite space of the golden background. This corresponds to the contents of the miraculous story and was most likely introduced consciously as a symbolic meaning by Duccio. On the other hand, as a pure color the light blue moves the figure into another sphere than that which is built up by the outlines and gestures of Christ. The artist did not mind—on the contrary, he seemed rather to have liked—the fluctuating elements of the colors in space, which to some degree contradict the space relation created by the linear conception. We come here to a point which we believe can be better understood if we turn to some modern paintings which show the same problems solved in a similar manner.

## VI

As we have pointed frequently to the relation between the art of Duccio and modern painting, we shall give now a few illustrations of works of our time to clarify this connection. We are selecting not only figural but also abstract art to be the most typical and greatest achievement of twentieth century art, and even if it should not last—as nothing is lasting—it was produced, like Duccio's art, at the moment of a great emotional surge, in the midst of the chaotic conditions between two world wars which seemed to bring to an end the stabilized forms of preceding centuries. Like all great art, it is an intuitive creation and cannot be brought into a system. It is, therefore, as much a mistake to try to find a common denominator for the different forms of modern abstract art. We can say, however, that there are similar tendencies in both expressions, the medieval and the modern, because the philosophical background has much in common. If Duccio's art is less abstract than modern art, the reason is that it had to conform to the Christian iconography, while modern art knows no such limitations and follows the general interest in new technical discoveries and connected theories, such as the theory of relativity and the construction of the cosmos. As in our comparison we are occupied only with formal problems, it is not essential if Duccio's art is not purely abstract but based upon realistic, although conventionalized, representations of figures, landscapes and architecture conforming to the Christian subjects of the Middle Ages.

As an example of two-dimensional transparent forms overlaying a three-dimensional space we select *The Bird in Flight* by Braque (1955) (Fig. 17), in

which the forms of the bird are dissected and stretched into flat planes, while we observe between and around its forms clouds and stars of the sky in a movement into infinite depth. *Composition* (1945) by Motherwell (Fig. 15) can be related to Duccio in as much as it is opposed in every way to the central perspective conception of Renaissance and post-Renaissance art. The moment our eye follows a line or a plane in Motherwell's painting which tends toward a movement in perspective we are stopped and find this tendency broken up by a change in direction turned to a front plane. Thus, the lower half of the composition is covered by a white section containing some geometric forms and lines which seem to point to a perspective unfolding in this part of the composition. However, the circle in the center and the towerlike form with hatchings on a black base to the left, make it quite clear that this white section is a frontal plane without depth. Instead of the sides, the center—as in most modern abstract paintings—moves forward towards us, producing in this instance three conical forms which rise from the center circle. The composition consists, therefore, of a front development of forms, with an infinite space behind, in which the yellow color of the whole upper section may be compared to the gold ground of medieval paintings.

The different views of nature held by the medieval and modern artists on one hand, and artists of the epochs which follow the Renaissance on the other, can be characterized in a simplified formula: as the post-Renaissance masters believed in the solidity of the earth and in man as the center of creation, the artist looked at nature as if he were sitting in a theatre in front of a well-constructed stage, with solid wings attached to the sides, and with a view into the distance in the center. His paintings were constructed from the foreground and the sides into a perspective center section, forming a small cut-out section of nature which had to be framed so as to be separated from its surroundings as if it were an individual creation.

To the modern artist, man is no longer in the center of the world. He has become aware of the power of the infinite space around him, of which he is only a small particle, unable to have the slightest influence on nature. The world no longer appears stable to him, but is in constant movement, and man is carried away by this motion as in a continuous, rushing stream. He paints what he feels: the uncertainty of his existence and of the ground upon which he stands, the flowing movement of everything around him, the changing of one form into another as in a kaleidoscope. His movement is a part of the movement of the earth; it may be slow, if he walks, or fast if he uses those

conveyances which are typical for our age: trains, cars or planes. Even if he walks slowly, he sees the world in a different way from his forefathers, who believed in the possibility of a self-centered, static position.

When he is walking, central perspective is no longer possible. If he passes slowly through an *allée* like that of Middelharnis in Hobbema's *Avenue*, the perspective view in one direction is replaced by shifting planes of the forms of nature nearest him, like trees, fields, human figures; that is, planes which move from one side to another, cutting over each other, disappearing and appearing again and breaking up every mathematical construction of lines and forms. How much more does the observer become aware of the countermovement of shifting planes while traveling through the air, when he sees cloudbanks of different heights moving one against another, and when he discovers through the flat walls of thin mists the distant forms of the earth below him. The artist who visualizes this whirlwind of the cosmos, which comes nearer to him the faster the motion, tries to capture the center of this spectacle first and lets the sides of the composition evaporate in the infiniteness of space, not bothering about a frame which would create a separation of space from space that does not exist.

The similarity between the medieval and the modern artist is that they are both little concerned with the individuality of man and his activity, but wish to represent events of an outside world which are the cause of our existence. It is true, as we have seen, that there are differences in the conception of this outside world. The medieval artist is led from his own self into the cosmic world by his religion. This religion is anthropomorphic, and although the realm where God and his saints are dwelling is superhuman, he cannot imagine it without giving its inhabitants human shape. Modern man tries to explain the relationship between the universe and the life on earth by scientific means, which lead to expression in abstract form.

As an example of the uncertainty of man's position in space, as the modern artist sees it, we reproduce the *Painter and Model* (1939) by Braque (Fig. 14). If we did not recognize the subject at once and for this reason mentally place the painter and his model in the correct relationship to the easel in the center of the room, we would not know whether the two figures are in front of or behind the easel, so indefinite is their place in the room. We can compare the composition, with its backward and forward movement, with paintings by Duccio, who likewise likes to place his figures in a space which is not defined by clear constructions. We do not mean to say that both Duccio and the



Fig. 12. DUCCIO, *The Annunciation*  
London, National Gallery



Fig. 13. DUCCIO, *The Nativity*  
Washington, D. C., The National Gallery of Art

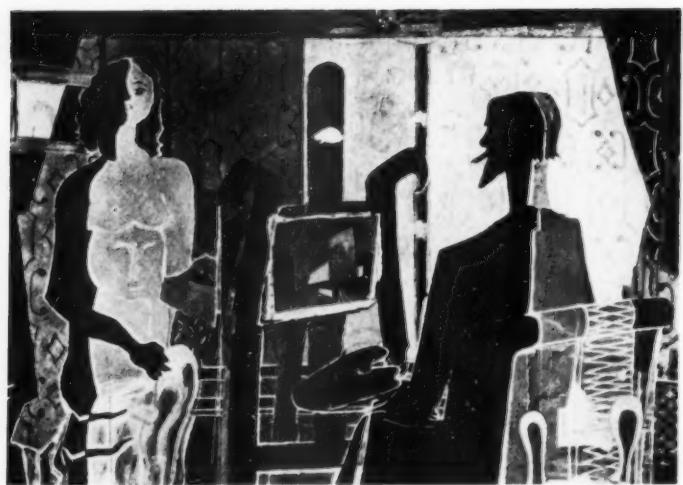


Fig. 14. GEORGES BRAQUE, *Painter and Model*

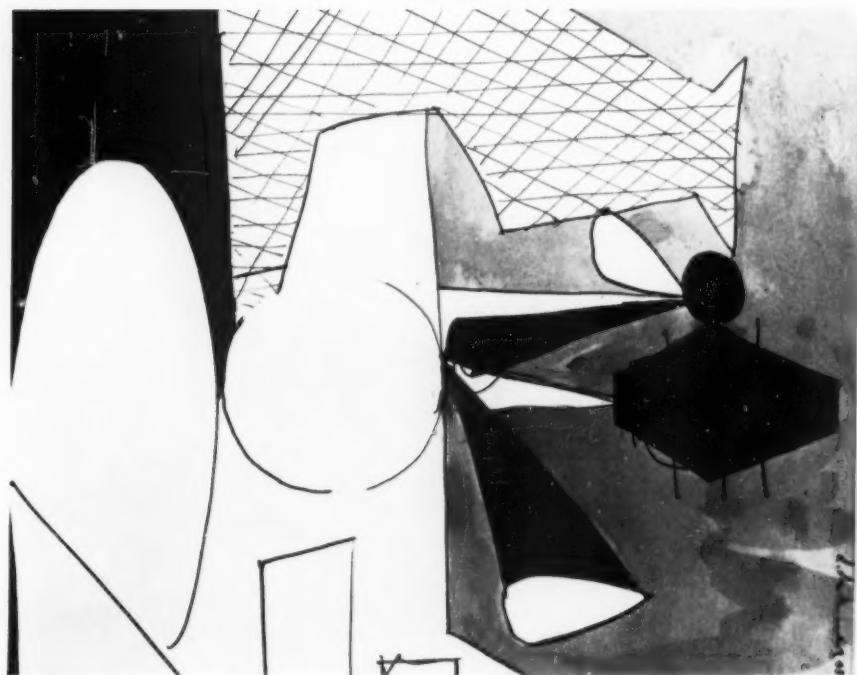


Fig. 15. ROBERT MOTHERWELL, *Composition*  
Raleigh, North Carolina Museum of Art

modern painter intended consciously to negate the architectural setting to which the admirer of works of the realistic epochs was accustomed. But unconsciously they came to have the same means of giving a vibrating life to their work by representing the figures and the objects around them in constant movement, shifting from one position into another.

The shifting of planes, the overlapping and undercutting of their edges, which we observed in Duccio's paintings, comes to its clearest expression in purely abstract paintings which deal essentially with this problem. Among innumerable examples we illustrate a painting by Ben Nicholson, which, in its variety of piled up planes, can well be compared with Duccio's paintings (Fig. 16).

The movement starts from a nearly square shape which is suspended in the air and moves from the center towards us. To use a term borrowed from air transportation when air planes are held above an airport on account of bad weather and are circling on different levels before landing, the planes are "stacked" one on top of the other, leaving openings between which enable us to judge the distance from the bottom. These window openings show different colors, but these colors do not correspond to the distance of the planes from the eye, but seem to oppose the linear system, as we observed also in Duccio's compositions. Thus the light blue which appears in Nicholson's painting in two openings to the left seems to create a far view toward the sky, while the planes to which they belong are quite near to us. These opposing tendencies of lines and colors enrich the feeling for a continuous motion within the spectacle before us. Here also, the borders of the composition disappear into infinite space, and no frame stops the movement towards all sides.

Abstract paintings teach us to become sensitive to the movements of planes in space and give us a new, surprising aspect of Duccio's paintings, which too long have been seen through nineteenth century eyes. We understand him better if we direct our perception to those elements which are also essential in modern abstract art: that is, the changing from two- to three-dimensional forms; the shifting of planes which are not attached to the earth; the variety of proportions, irrespective of their counterpart in reality; the dissolving of forms and the recreating of new forms; the relation of colors to space and their symbolic meaning.

How much the nineteenth century conception is still connected with the criticism of Duccio's work, is apparent not only in the attempt to find out his system of perspective—which does not exist even in the so-called "inverted" perspective—but also in the place given to the artist in art history as a con-

servative master compared with the more advanced Cimabue, and as a lyrical artist in contrast to the dramatic Cimabue.

There is now an excellent opportunity to compare the two great painters in two of their masterpieces in the Uffizi, the *Rucellai Madonna* by Duccio and the *Madonna* from Sta. Trinità by Cimabue. It has rightly been observed (by R. Oertel) that Cimabue shows himself to be a Florentine in the clear construction of the throne of the Madonna and the relationship of the figures to this throne, in which he follows a symmetrical arrangement in line and color. Although the composition appears as a heavenly vision, in accordance with the style of the epoch, Cimabue tries to give solidity and volume to his figures, thus preparing for the coming of Renaissance ideas in Florence. If we follow his art in the murals in S. Francesco in Assisi, we receive an impression of a temperament of great promise and strong individuality, predicting the coming of the great Florentine masters from Giotto to Michelangelo. Duccio is less calculated, less personal, more intuitive and more absorbed in the outer world in which the holy happenings occur. His figures do not know an exterior excitement or a wild movement opposed to the motion of heaven and earth, but subordinate themselves to a cosmic ruling. He is nearer to abstract art than Cimabue and Giotto, in whom the individual becomes as powerful as Prometheus; Duccio's figures have no will of their own but are swinging in an eternal rhythm of floating lines and colors, presenting a spectacle of interwoven forms in which nature and man have become one.

In the endless richness of new combinations he may well be compared to the founder of abstract art, Kandinsky; and what Diego Rivera said about the modern master can be applied with the same effectiveness to Duccio: "(He) gives no image of earthly life—it is life itself. If one painter deserves the name of 'creator,' it is he. He opened a window to look inside the All . . ."

<sup>1</sup> Here and in the following I refer to my study on front relief plane in medieval art in *Studies in Renaissance Sculpture*, Phaidon, 1950.

<sup>2</sup> Even so astute a critic as Cecchi says, "Duccio made a mistake, although not a very obvious one, if he let it appear as if the maid in the *Denial of St. Peter* placed her hand on the balustrade of the staircase which is far behind the place where she is standing." But the artist's intention was obviously to bring the background elements into the same plane as those in the front plane.

<sup>3</sup> Spoleto, Argentini Collection. The illustration is taken from Cesare Brandi, *Duccio*, p. 114.

<sup>4</sup> Nobody can fail to admire the amazing richness of pastel shades in the costumes of the angels at the side of the *Rucellai Madonna* or the infinite variety of color combinations in most of the scenes of the *Maestà*.

<sup>5</sup> I might mention here an anecdote which Dr. Bauer, Kirchner's doctor, who owned a large collection of the artist's paintings, once told me. A few years before Kirchner committed suicide, he repeatedly took some of his earlier paintings home with him when he visited the doctor, saying he would like to improve them. They were invariably returned with the addition of large planes of purple, which gave them an entirely different aspect. Dr. Bauer, after some time, began to resent the "improvement" of the paintings and would no longer allow the artist to take them home with him.

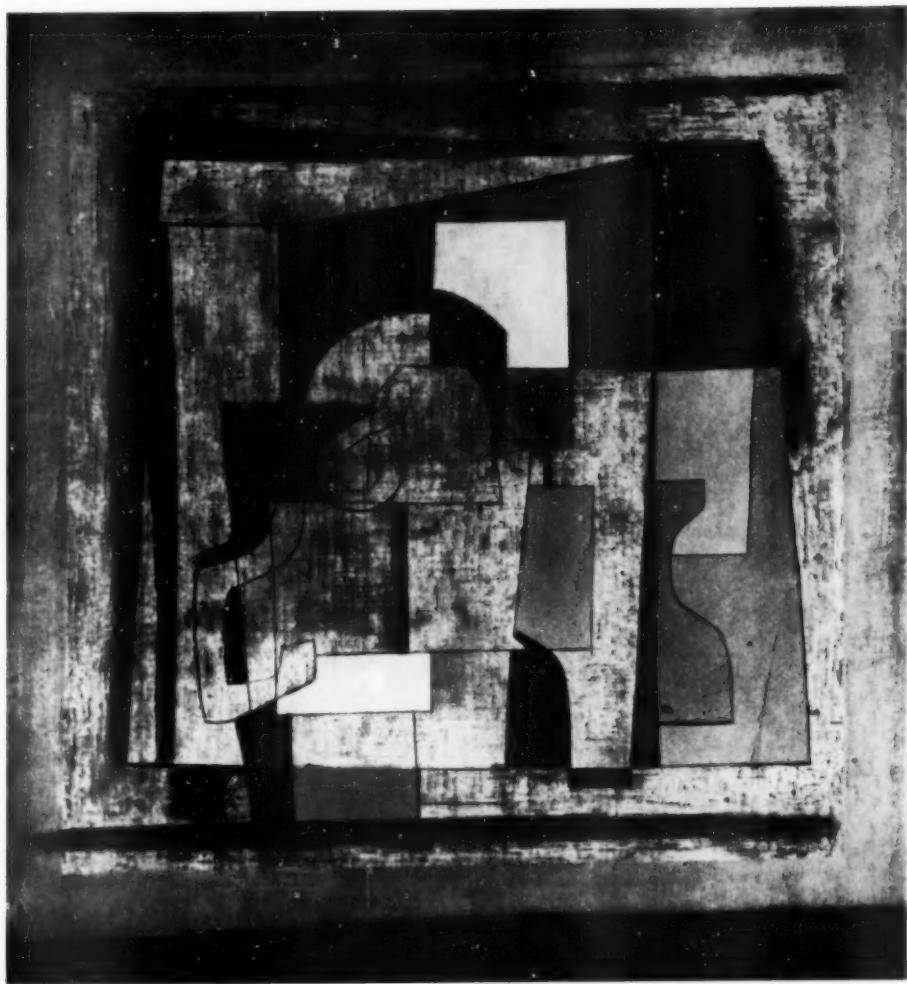


Fig. 16. BEN NICHOLSON, *Still-Life*



Fig. 17. GEORGES BRAQUE, *Bird in Flight*

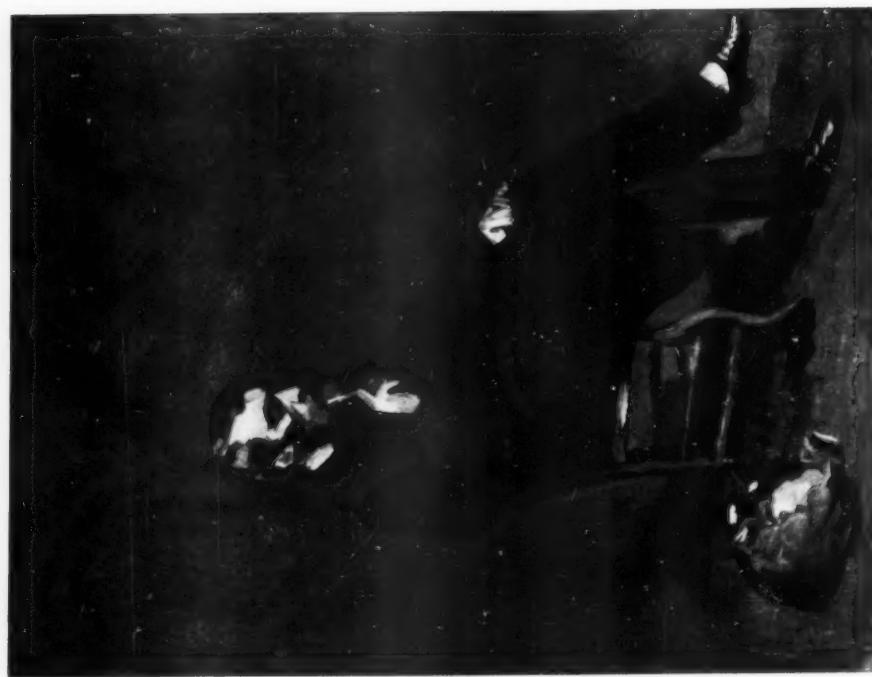


Fig. 1. CLAUDE MONET, *Portrait of J. B. Jongkind*  
London Art Market

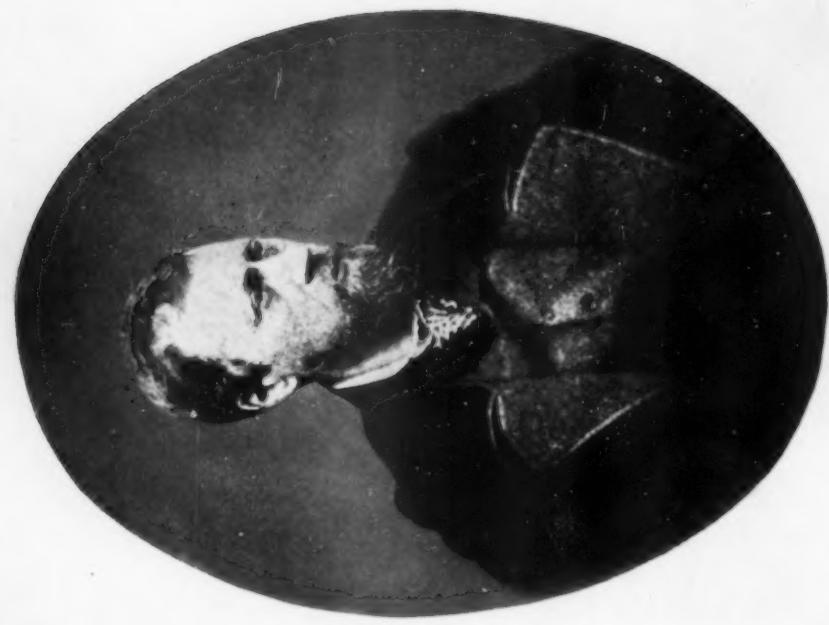


Fig. 2. J. B. Jongkind (from a photograph)

## A MONET PORTRAIT OF JONGKIND

By CHARLES MERRILL MOUNT

**T**HAT the youthful Claude Monet was an intimate of Johan Barthold Jongkind (1819-1891) is well known. In a famous interview<sup>1</sup> Monet himself recounted the comic events that led to their introduction, and no serious work on Monet has omitted reference to this rawboned, ungrammatical, half-mad Dutchman, who during forty years inhabited France. Only a chance question by a conscientious London art dealer<sup>2</sup> revealed that Monet had in fact painted a little sketch-portrait (Fig. 1) of this instructor, friend and artistic ally, who was a decisive influence in the formation of Impressionism.

Against the dull gray and green tonalities of an upstairs showroom on Bond Street was placed a small canvas. The seated figure of a man, crudely indicated, nevertheless was familiar. In an instant the name of Jongkind came to me; identification later was made unmistakable by comparison with a photograph. Not only did every structural feature of the head check—its shape, proportions and planes were clearly identical, as were hair and beard patterns—but even the velvet-collared coat was the same Jongkind had worn in the 1862 photograph consulted (Fig. 2). The man's identity could not be doubted, and this little picture, painted at Honfleur in a decisive moment of Monet's life, put in dramatic relief the factors that were shaping his existence and his art.

It was the autumn of 1864. Monet was twenty-four, a passionate young artist filled with contrary impulses and conflicting feelings. He had just returned to his native beaches of Normandie from two years in Paris, where he had received the instruction of Charles Gleyre, a well-known academic master. At Gleyre's studio Monet first encountered Renoir, Sisley and Frédéric Bazille. In later years Monet delighted to exaggerate the rebellious spirit he had manifested. Progressively he enlarged his tale until he pictured himself the leader of a grumbling clique that quit Gleyre a few short weeks after his own entrance into the studio. The facts are less bold.<sup>3</sup> Dependent upon his family for support, Monet had been obliged to remain for two years with this master of whom they approved, and to the end had remained on good terms.<sup>4</sup> But at Easter of 1864 Gleyre, threatened by blindness, gave up his studio, leaving his band of malcontents without an instructor. It was fortunate that a new influence already had appeared on the horizon.

Shortly before the Salon of 1863, at the Gallery of Martinet on the Boulevard des Italiens, there opened an exhibition of paintings by the all but unknown Edouard Manet. Bazille and Monet had attended together, and were much impressed by the large pictures they found, painted with great areas of color in one tone. The press had not been kind. One critic referred to "pictures whose patchwork of red, blue, yellow and black, was not color at all, but merely a caricature of color."<sup>5</sup> In the world of 1863 this was a valid objection. Unlike the classic works of Titian and Rubens, whose richness of color was created by sonorous orchestration of many related hues, Manet had composed his pictures with few tones, each carefully selected to offset the others. To the students that saw them it was something new and exciting. "You cannot believe how much I learned in looking at these pictures. One session like this is worth a month of work," wrote Bazille.<sup>6</sup> And while with his essentially more conservative nature Bazille showed only indirectly the influence of what he had seen, in the year that followed a great change was to come over Claude Monet.

The following summer of 1864 Monet established himself at Honfleur, on the Normandie beaches, near his native Le Havre. There, with his usual vigor, he soon was working at batches of canvases. "There are a lot of us at the moment in Honfleur . . .," he wrote Bazille. "Boudin and Jongkind are here; we are getting on marvelously. I regret very much that you aren't here, because in such company there's a lot to be learned and nature begins to grow beautiful; things are turning yellow, grow more varied; altogether it's wonderful . . ."

Sharply divergent concepts appear in the works Monet was producing at this time. Which of them became uppermost depended on with whom he was working. Somewhere in the recesses of his brain the flat tones of Edouard Manet still percolated, while at the beach, in the company of Boudin and Jongkind, he continued to seek a more literal visual realism; heavy-handed and dark in color, but attempting to put on canvas the realities he perceived in nature "already done and all written out."<sup>7</sup>

A sudden change that came over Monet's work that autumn grew from the same fundamental impulses that always had motivated him. Play a trick upon a child and it laughs, then says, "let me do that to you." The desire to do the thing that brought pleasure, to shift from the passive to the active part, to be the clever one, is an instinctive part of human nature. Any young painter who has been thrilled by pictures has a parallel reaction, as he desires instantly to shift from the passive to the active part, to be the clever one who executed the

thing that thrilled. Imitation is closely related to the motivations that make people artists. Until such time as he finds himself able to perform as he has seen others do, the young artist consciously will imitate. Originality is not like Venus, who sprang fully grown from the head of Zeus. The early imitative phases are important to an artist's growth and development, for by this means he measures himself, expands his scope and capacities, and compares his skill with that of mature craftsmen. Even in his failings there is growth.

Thus, sometime during this golden autumn of 1864, as he worked on the seacoast of Normandie with Boudin and Jongkind, though he remained impressed as ever with their approach, the vision of Edouard Manet's flattened canvases floated back to Claude Monet. Soon he was working in imitation of their effect.

Not satisfied by employing only the technical features of Manet's work, like any student confused between the style of an artist and his subject matter, Monet began to employ Manet's motifs. Among the pictures that had excited his interest had been a large sea piece, depicting the battle between *The Kearsage and the Alabama*, an incident in the American Civil War that had taken place off the French coast. The extraordinary tone of the water in this picture, and the appearance of a small fishing vessel at one side, were elements that Monet could not resist. Paint the same things he would.

From realistic attempts at landscape, Monet suddenly switched to sea pieces, done in solidly impasted flat tones, the whites frequently touched over with a palette knife and the dispositions made with a Manet-like nod at Japanese balances. He had a few small canvases and on them, under his flying brushes, there took shape Honfleur fishing vessels riding a swell, their dark upturned hulls throwing clean white water against the turquoise of the sea.<sup>9</sup> On another canvas he shaped groups of these fishers heading out to sea, all observed from the same high perspective that had characterized the Manet work.<sup>10</sup> A single fisher, dramatically heading in under a leaden sky, partly reefed, and lying below a horizon marked by a line of light green water, became yet another.<sup>11</sup>

The possibilities inherent in this new trick of massing tones fascinated Monet; and it is of this juncture in his career that the little picture found in a London dealer's showroom grants us new understanding. For in a curious inversion of tribute, it was at this moment when he was almost abandoning the delicate tonalities learned from Boudin and Jongkind, the twenty-four year old Claude Monet seized upon Jongkind himself as a model.

Examination of the surface of the picture reveals that Monet took up a study of still-life that presumably no longer pleased him; or, in need of a canvas, in his sudden fury to work he willingly sacrificed an earlier attempt. Over this picture, with rapid strokes, Monet painted an impression of Jongkind that was a crudely conceived pastiche of Edouard Manet. Wrapped in his velvet-collared coat against the increasing cold of winter, quietly smoking away at his long-stemmed pipe, Jongkind made himself a model filled with philosophic resignation. His dog, curled beside the leg of the chair, copied its master. In an hour or two Monet was finished, and the only evidence that remained of this moment of quiet application was the picture itself.

As a youthful essay into an unfamiliar genre the sketch has obvious failings. The inexpert strokes by which Monet wished to indicate Jongkind's hands fail in their purpose. The globs of paint never assume any of the roundness, the sense of weight and mass, Monet should have seen in the hands before him. The feet are absurdly drawn, with a childish failure at proportion. The boldness of execution is over-assertive. The limitations of Monet's manual skills indicate too well the imperfections of his craftsmanship, though astonishingly, something of Jongkind's dark personality accompanied these maladroit motions to the canvas. One becomes aware of a gift for portraiture that is dormant but acute.

Another work in a similar vein, and dated 1864, thus making indisputable the date at which Jongkind was painted, was a little portrait of Dr. Lanclanché (Fig. 3).<sup>11</sup> It found Monet manipulating his tools with greater skill. As in everything he tried, he carried an unnecessary burden in his lack of rudiments. Desiring now to concentrate more on the facial characteristics of his sitter, Monet soon had made the head too large for the little round body of his subject, a disparity his own eye was not expert enough to see. Nonetheless, when finished, what he had created on his little canvas carried an acute sense of personality, expressed in everything from the position of the hands to the characteristic upturned toe of one foot. Even the assertive boldness of brushing was better managed beneath the increased strength of characterization, in no wise detracting from a very incisive piece of portraiture.

To his own mind Monet was making progress by adopting this new model to follow. He enjoyed what he did, and seemed thrilled by the new feeling for close tonalities that was blooming within himself. Had he needed confirmation it could have been found in the fact that his work was noticed by a collector named Gaudibert, who lived in a château near Etretat. All seemed

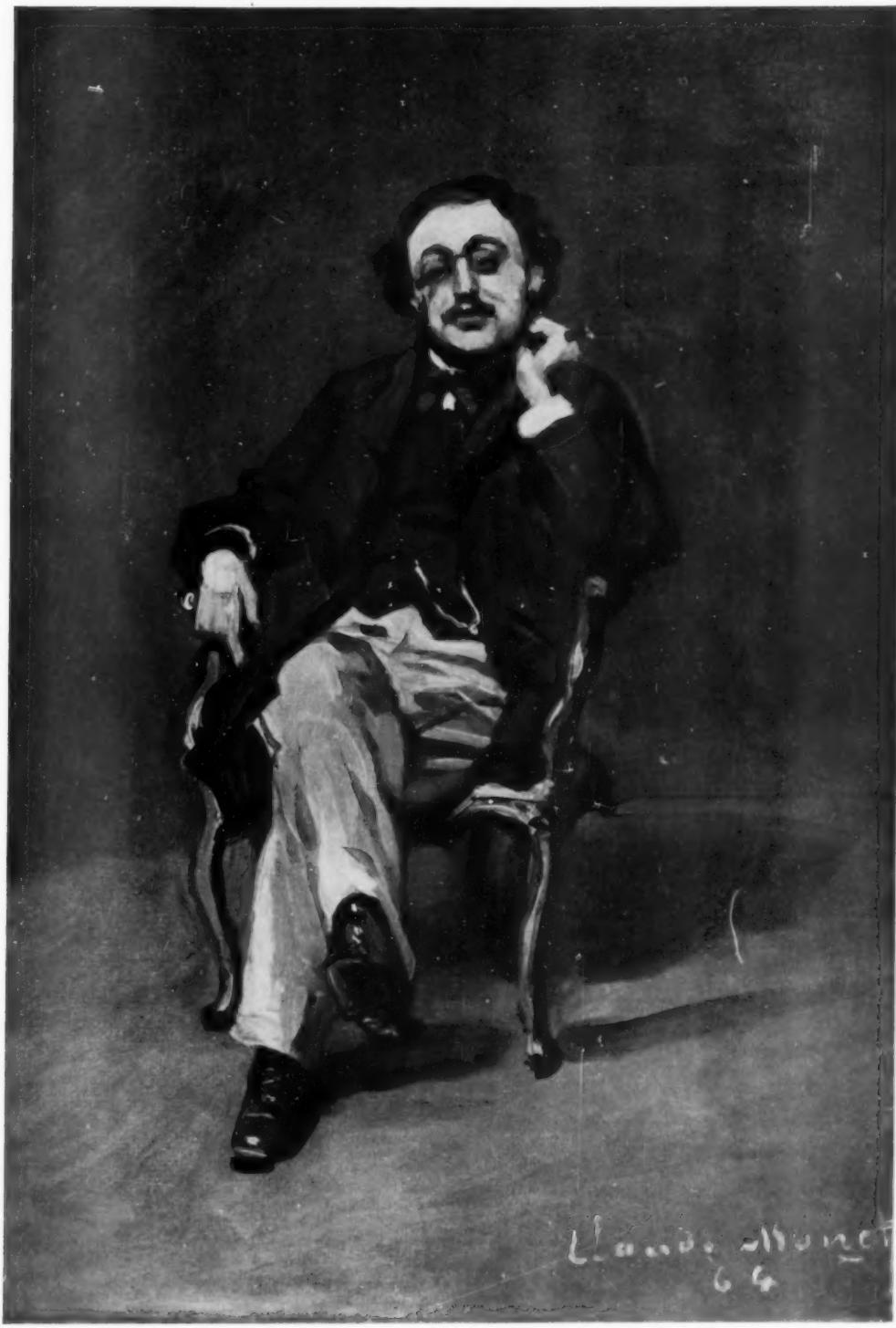


Fig. 3. CLAUDE MONET, *Portrait of Dr. Lanclanché*  
New York, The Metropolitan Museum of Art



Fig. 4. CLAUDE MONET, *Barques de Pêche*



Fig. 5. CLAUDE MONET, *Marine, Orage*  
Williamstown, Mass., Sterling and Francine Clark Institute

right that autumn of 1864. Monet was confident of himself, and in a typical reversion to fundamental belief, he concluded it was because he had been working alone. Boudin had returned to Havre, and even Jongkind by now had left. The exuberant state of the young Monet was indicated in a letter he wrote to Boudin:

I am still at Honfleur. I am really having a great deal of trouble in leaving. Besides it is so beautiful at present that I must take advantage of it. Also, I have wrought myself into a fury in order to make enormous progress before returning to Paris. I am alone at present, and, frankly, I work all the better for it. That good Jongkind left about three weeks ago. I should have been to see you before this if it had not been for my zeal for work. But on the first day the weather forces me to stop, I shall go spend a day with you before leaving for Paris . . .<sup>12</sup>

Despite the industriousness that Claude Monet exhibited that summer, his family felt uneasy over the lack of direction they saw in his efforts. All this painting out of doors might be pleasant for him, but Claude was twenty-four. He had done this sort of work since he was eighteen, and there was little hope of its bringing any result. The products of his labors were not saleable, and the proof was that he had sold nothing but two little panels to Monsieur Gaudibert. He was still dependent upon his allowance, which, as he grew older, it was more irksome to give him.

Furthermore, he would not listen to reason. It was impossible to point out to the boy the folly of what he did, or the years he wasted. When Gleyre's studio closed he had not gone about finding a new master under whose guidance he could work. The pictures he made were as sketchy as ever. As friends he had still the same "idiots"<sup>13</sup> as before; men who though hardly more successful in their trade than he yet urged him to follow their path. Efforts were made to acquaint Claude with these facts, and they resulted in heated arguments. Claude was as certain as ever that he knew what he wanted to do. He would accept no judgement but his own. His father meantime, seeing the allowance continue to weigh upon the family income, was sorely vexed.

As the days passed, Claude became increasingly aware of the precariousness of his relations with his father. Troubled and alone, he continued doggedly to work at his flat-toned imitations of Edouard Manet. At last the increasing fury of his father brought a scene of dramatic significance. "Last night, at Sainte-Adresse," Monet wrote to Bazille, "I was told to go, and not to return too soon."<sup>14</sup>

The youth of Claude Monet was over, and his wander-years begun.

<sup>1</sup> Thiebault-Sisson, "Claude Monet, An Interview," *Le Temps*, November 27, 1900.

<sup>2</sup> Mr. Leonard Foster of Wildenstein & Company, Ltd.

<sup>3</sup> A proper compilation of time elapsed while Monet attended Gleyre's studio can be made from the letters published in *Bazille et Ses Amis*, Gaston Poulain, Paris, 1932. The progressive agrandissement of Monet's own version is detailed in my forthcoming biography of the artist.

<sup>4</sup> The entire tenor of relations between Monet, his friends and Gleyre, seems to have been quite different from what Monet later reported. That Monet was unreliable in all matters of fact, especially where they had bearing upon his own stature or importance, is always to be kept in mind.

<sup>5</sup> Paul Mantz, "Exposition du Boulevard des Italiens," *Gazette des Beaux-Arts*, April 1, 1863.

<sup>6</sup> Poulain, *op. cit.*

<sup>7</sup> ". . . car il me semble, quand je vois la nature, que je la vois toute faite, toute écrite . . ." Monet's letter to Bazille, July 15, 1864. Poulain, *op. cit.*

<sup>8</sup> *The Green Wave*, The Metropolitan Museum of Art, New York.

<sup>9</sup> *Barques de Pêche*.  $21\frac{1}{4} \times 25\frac{3}{4}$  inches. Formerly Knoedler's (Fig. 4).

<sup>10</sup> *Marine, Orage*.  $25\frac{1}{2} \times 19\frac{1}{4}$  inches. Sterling and Francine Clark Institute, Williamstown, Mass (Fig. 5).

<sup>11</sup> The Metropolitan Museum of Art, New York (Fig. 3).

<sup>12</sup> G. Cahen, *Eugène Boudin, sa vie et son œuvre*, Paris, 1900.

<sup>13</sup> This term was employed by Madame Lecadre, Monet's aunt, who lived at Sainte-Adresse, and at the commencement of his career showed a considerable interest in her nephew's talent. It is one of few extant quotations from her. At one time a group of her letters to Armand Gautier, an artist friend of Monet's, were available to those working in this field; but little use was made of this inestimable source. The copies that were in the possession of Robert Rey have been lost. In 1932 they were employed by a student of M. Rey's for a thesis, a short account of which published in the *Bulletin des Musées de France*, No. 8, October 1932, makes mention of the use of the letters, and that "Gautier had frequently to plead the case of his young friend to obtain aid." Unfortunately, no copy of the thesis itself is known, and the letters are unlocated. The author would be delighted to hear from anyone with information on their possible whereabouts.

<sup>14</sup> Poulain, *op. cit.*

## SHORTER NOTES

### WILLIAM ETTY'S "SELF-PORTRAIT" IN THE LONDON NATIONAL PORTRAIT GALLERY

By HEINRICH SCHWARZ

**A**MONG the four portraits of the painter William Etty (1787-1849) in the National Portrait Gallery, London, is one oil painting which the catalogue calls a "self-portrait of the artist."<sup>1</sup> It is a half-length portrait (Fig. 1). Etty is seated; his right hand is resting on two books and holding a brush and his left hand holds his palette and several other brushes. The painter's body almost disappears in the dark; only his head and his right hand are accentuated by the light coming from above. Even at a first glance one cannot help noticing that the whole posture as well as the bent head and the eyes half closed give the impression that the artist is either asleep or deeply absorbed in thought. The painting suggests in no way any of the postures usual for self-portraits. A convincing explanation for these peculiarities can be offered but it will no longer be possible to accept the painting as a "self-portrait of William Etty" or even as a work by his hand. For the picture is nothing but a painted copy of a photograph by David Octavius Hill, the Scottish painter who, together with Robert Adamson, had devoted himself to the recently invented "photographic art," especially in the years from 1843 to 1847.

Hill and Adamson took at least two calotypes of Etty: one shows him in the same position as the painting in London (Fig. 2);<sup>2</sup> the other known variant is different in posture and in some other essential details (Fig. 3).<sup>3</sup> It shows Etty erect; the head is less bent; in his right hand, as in the London painting, he holds a brush, but here he lets it hang down over the table. With his left hand he grasps his coat.

A comparison between the London portrait and the calotype by Hill and Adamson proves convincingly that the painting is certainly a copy of the photograph. The painting is probably not by Etty himself, for the copyist has followed his model faithfully, without even trying to correct its imperfections by means of his own observation, and its shortcomings become especially evi-

dent in the painted version. The principal changes are an enhancement of the chiaroscuro and an elimination of the spots on the photograph, a result of the imperfect technique of the calotype. The copyist has also changed the form of the nose considerably. Which becomes quite evident by comparing the painting to the authentic *Self-Portrait* of William Etty in the City Art Gallery in Manchester.<sup>4</sup>

The history of these two calotype portraits of William Etty is of some interest. An article on Etty which appeared in the year of his death in *The Art Journal*<sup>5</sup> is illustrated with a woodcut showing a detail from one of the calotypes bearing the title: "The engraving on wood is from a calotype, produced in Edinburgh about four years ago." According to this, the calotype would date from 1845. But it is possible to date the calotypes more exactly, even to the day. Alexander Gilchrist, Etty's biographer, describes in his monograph<sup>6</sup> the painter's last stay in Edinburgh on October 16 and 17, 1844, and there can be no doubt that the calotype portraits were taken on one of these days at Calton Hill, even though Gilchrist does not mention expressly either Hill's or Adamson's name. When we read Gilchrist's vivid description of Etty's last stay in Edinburgh we know, however, it can have been none other than David Octavius Hill who, as secretary of the Scottish Academy<sup>7</sup>, organized, or possibly even initiated, the honorable reception for William Etty:

The Same month [October 1844] witnessed an incident still more notable in the Painter's uneventful course: an unforeseen honour,—the first of its kind,—paid him during a short and sudden visit to Edinburgh. It had been a cherished wish, that of seeing once more his "five Great Pictures"; after long absence and in their new abode. Some years previously removed from the "Octagon room" of the Scottish Academy's old Quarters, to a more commodious but crowded room in the Edinburgh "Royal Institution"; there, they had been often publicly exhibited, attracting the admiration of many a wandering artist. To show his brother from Java these triumphs of his skill as a Painter, samples of his power and success, evidence of years not wholly wasted, was a strong additional inducement to the journey. This flying visit was made, like his only previous, during the dull season at Edinburgh. But fourteen years had rendered Scottish friends still more enthusiastic towards the painter of the *Judith* and the *Combat*. A demonstration was improvised by the Academy, on the spur of the moment, for Etty's second (and last) day in Edinburgh; taking the orthodox British form of a Dinner [Oct. 17th]: dinner at Barry's Hotel. Notwithstanding the shortness of the notice, some thirty members of the Academy assembled to receive

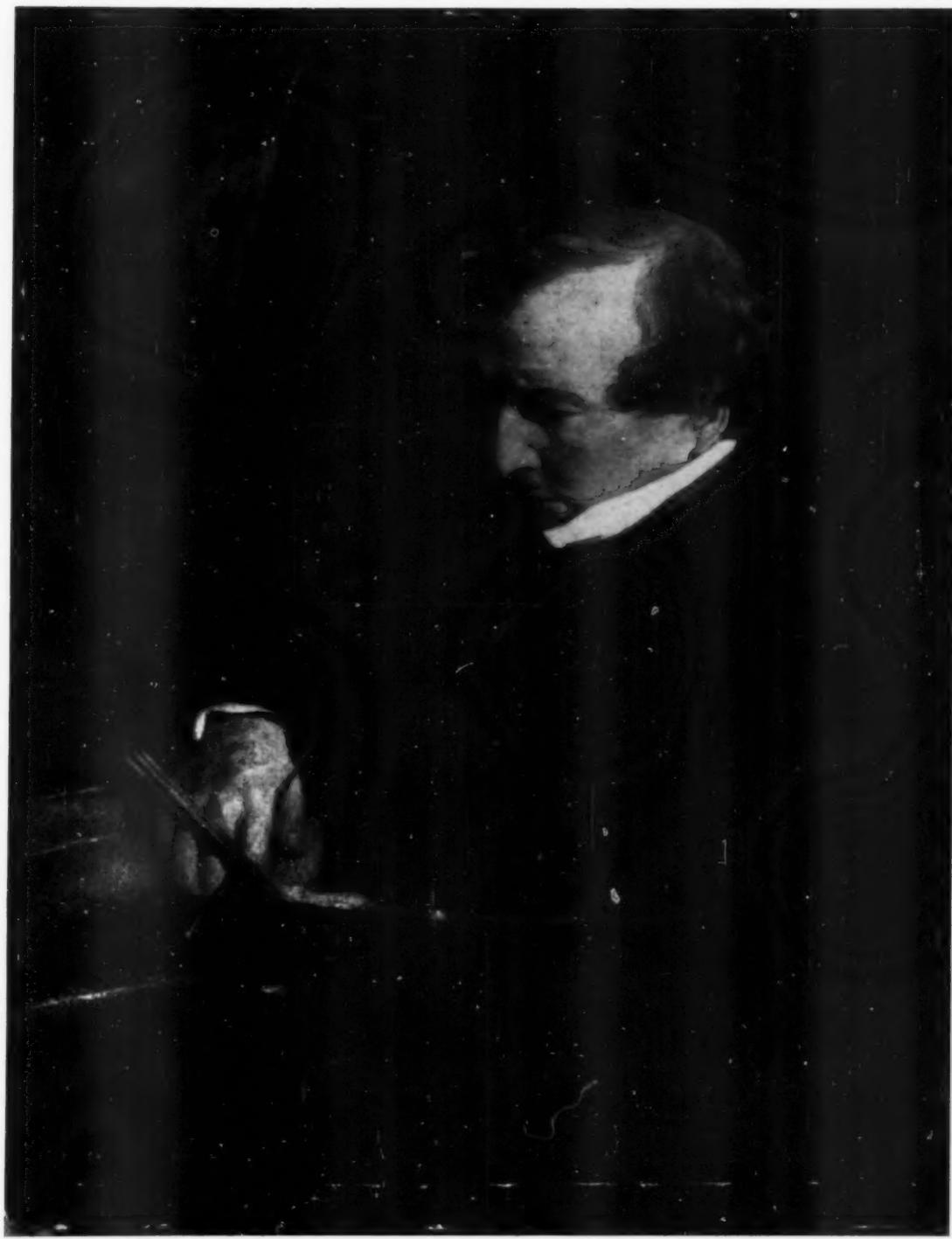


Fig. 1. William Etty "Self-portrait"  
London, National Portrait Gallery



Fig. 2. *Portrait of William Etty*  
(calotype by D. O. Hill and R. Adamson, Oct. 1844)



Fig. 3. *Portrait of William Etty*  
(calotype by D. O. Hill and R. Adamson, Oct. 1844)

him. This tribute was made doubly welcome to Etty by the presence of his newly regained Brother, a skilful practical man immersed in affairs, unversed in Art, like most practical Englishmen. Better able to appreciate the tangible results of the Painter's gifts than the gifts themselves, he had previously perhaps, been unconvinced of a success he was himself disqualified from apprehending. Here, however, was evidence that the Painter had not laboured in vain during the past thirty arduous years: even as worldly favour was concerned.

At the threshold of the feast a further unexpected compliment awaited Etty. The folding-doors being thrown open, which separated Ante-room from Dining Hall,—a large and magnificent one, brilliantly lighted,—the Painter's eyes were saluted, to his strange delight, by his *chef d'œuvre*, the *Combat*: at the upper end of the room, and of a table sumptuous with plate. The Picture was set in "rich and massive festoons of crimson cloth"; and effectively lit up by "two elegant chandeliers, suspended at the upper corners."—A display, which elicited unanimous applause. The first occasion, it was pronounced, on which the Picture had had a position worthy of its surpassing power. Of course, the chief guest had to make a speech. Wherein he alludes to his "peaceful Triumph" as the recognition of a principle,—the principle which made him an artist: the independent exertion of mind, unawed by fear, uninfluenced by favour. Further generalities follow: as to the gratifying suffrages of his brethren,—an elevated aim in Art,—subjects worthy of Art's powers; concluding with a panegyric on Scotland,—a country romantic and pleasing;—its city of Palaces, men talented and brave, women beautiful and virtuous; etc.—An authentic after dinner effusion, it must be owned! The Scottish Artist's recognition of the great Painter did them as much honour, as to him it was a reasonable set-off to recent slights and mortifications at the hands of more august Personages. He returned well pleased with his successful trip to the "noble city of Edinburgh;"—his brother Charles also, who is not easily pleased.

<sup>1</sup> Catalogue of the National Portrait Gallery, Oxford, 1932, p. 99: "William Etty. R.A. 1787-1849. No. 1368. 15<sup>1</sup>/<sub>4</sub> x 12, Millboard, by himself. Half-length, seated in profile, to l. Purchased in 1904." The Catalogue of the National Portrait Gallery, 1856-1947, London, 1949, p. 85 (no. 1368) still lists the painting as a self-portrait, but adds "after a photograph." The head of one of the Hill-Adamson calotype portraits of William Etty was also copied in an aquatint etching by the English painter and sculptor Samuel James Bouvier Haydon (1815-1891). Cf. Thieme-Becker, XVI, 1923, 172. I am much obliged to Mr. J. F. Kerslake, Assistant Keeper of the National Portrait Gallery, London, who, in the summer of 1957 kindly enabled me to study the Etty portrait and the Haydon etching. This paper, as well as two other papers dealing with Hill and Adamson, was completed in 1941 (see note 7), but remained unpublished until now. In the meantime, the English historian of photography Helmut Gernsheim had also observed the dependence of the painting in the National Portrait Gallery on the Hill-Adamson calotype. Helmut Gernsheim, Masterpieces of Victorian Photography, London, 1951, p. 11.

<sup>2</sup> Freeman O'Donoghue, F. S. A., Catalogue of Engraved British Portraits Preserved in the Department of Prints and Drawings in the British Museum, London, 1910, II, 178: "Portraits of William Etty, No 6: Calotype by D. O. Hill seated, directed and looking to left, holding palette."

<sup>3</sup> Andrew Elliot, *Calotypes by D. O. Hill and R. Adamson*, Edinburgh, 1928, pl. IV. One of the two calotype portraits was shown at the Exhibition of the Royal Scottish Academy in 1845 under cat. no. 548: "Calotype Portrait of William Etty, H. R. S. A. designed and arranged by D. O. Hill and executed by R. Adamson." W. D. MacKay, R. S. A. and Frank Rinder, *The Royal Scottish Academy 1826-1916*, Glasgow, 1917, p. 169. According to the Catalogue of the First Annual Exhibition of the Photographic Society of Scotland, Edinburgh, 1856, no. 335, one of the two portraits of "The late W. Etty, R. A." was among the 77 calotypes by Hill and Adamson included in this exhibition. For a report on the exhibition see *Photographic Notes*, 1857, II, 24 ff.

<sup>4</sup> F. Gordon Roe, "William Etty and the Nude. Living Beauty in Classic Form," *The Connoisseur*, CIX (April 1942), 25.

<sup>5</sup> *The Art Journal*, New Series, I (1849), 13.

<sup>6</sup> Alexander Gilchrist, *Life of William Etty, R. A.*, London, 1855, II, 177-179. William Etty's portrait in vol. I is an engraving after a daguerreotype taken in York in 1849.

<sup>7</sup> Heinrich Schwarz, *David Octavius Hill, Master of Photography*, New York, 1931, pp. 20-21; *idem* "David Octavius Hill," *The Complete Photographer*, VI (1941), issue 31, 1974-1978; *idem*, "Calotypes by D. O. Hill and R. Adamson," *Museum Notes*, Museum of Art, Rhode Island School of Design, II, No. 8 (December 1944), 1-2; *idem*, "An Exhibition of Victorian Calotypes," *Victorian Studies*, I (June 1958), 354-356. The author of this article is preparing a second revised edition of his Hill monograph.

# NOTES ON OLD AND MODERN DRAWINGS

## A DRAWING BY JOHAN LISS

By WILLIAM E. SUIDA

THE Fogg Art Museum owns with the Charles Loeser bequest an interesting drawing representing the *Judgment of Paris* (Fig. 2). The catalogue by Agnes Mongan and Paul Sachs<sup>1</sup> attributes the sheet, quite correctly—according to its stylistic evidence—to a “late follower of Correggio.” I want to go a step further in pointing out that there are good reasons to believe that Johan Liss, called Pan, is the author. I had that impression years ago when I first saw the fascinating sketch. Bistre and red crayon, blue and pink wash are used to produce a very unusual and rich effect.

The attribution to Johan Liss is based on the connection with a composition by that master. The *Toilet of Venus*, known in two versions, one in the Uffizi Gallery, Florence (Fig. 1) and the other in Count Schoenborn’s collection in the Castle of Pommersfelden, Germany.<sup>2</sup> It would be almost tiresome to point out the identical rendering of the full bodies of the nude women in the paintings and drawing.

Our drawing of the *Judgment of Paris* with the three goddesses and Mercury is almost the equivalent of another mythological painting by Liss. At the same time it illustrates what Joachim von Sandrart refers to regarding Liss’ method of drawing:

“Er zeichnete viel auf unsere Akademie zu Venedig nach den nakenden Modellen, denen er im Malen eine besondere Gratia und gleichsam mehr als natuerliches Leben wusste zu geben.”

Joachim Sandrart was a close friend of Liss (who was about ten years his senior) and shared his apartment during his sojourn in Venice in 1628-1629. What he wrote about his friend’s life, work and character in the *Deutsche Akademie*, published in 1675, is the main source for our knowledge of the personality of the great German Bohemian. In speaking about these painters

who were chiefly admired by Liss, Sandart quotes the names of Titian, Tintoretto, Paolo Veronese and Fetti. Strangely enough, the two we would be chiefly reminded of in connection with our drawing are not mentioned by Sandart: Correggio and Rubens.

The nude at the left is almost a direct copy of Correggio's Venus in the *Education of Cupid*, National Gallery, London. This fact is important for our concept of Johan Liss' artistic formation. Correggio evidently played an essential part in it. However, for the method of modeling the flourishing bodies of the young women, full of life and movement, Liss could find only one master, Rubens, who was equally important in the artistic development of the Roman Domenico Fetti and the Genovese Bernardo Strozzi, both also active in Venice, the first in the years 1622-1624, the second from 1630 on.

In the meantime, and probably in the very year of 1630, Johan Liss was taken away by the great epidemic of the plague. His last works, such as the altarpiece in the Tolentini church, Venice, are a glorious prophecy of pictorial possibilities, which were not further developed until the time of Tiepolo and Guardi.

<sup>1</sup> *Drawings in the Fogg Museum of Art*, Cambridge, Mass., Harvard University Press, 1940, no. 80: "Late follower of Correggio, *Judgment of Paris*, bistre, blue and pink wash over red crayon,  $15\frac{1}{8} \times 18\frac{1}{8}$  in (397  $\times$  460 mm.). Bequest of Charles A. Loeser, 1932."

<sup>2</sup> Kurt Steinbart, *Johan Liss*, Berlin, 1940, Deutscher Verein fuer Kunsthissenschaft. Spaetere kleinere Ausgabe, Wien, 1946.

<sup>3</sup> Joachim von Sandart, *Teutsche Akademie*, Nuernberg, 1675, herausgegeben und kommentiert von Dr. A. R. Peltzer, Muenchen, 1925, pp. 187-188.



Fig. 2. JOHAN LISS, *The Judgment of Paris*  
Cambridge, Mass., The Fogg Art Museum



Fig. 1. JOHAN LISS, *The Toilet of Venus*  
Florence, Uffizi



Fig. 1. PETER PAUL RUBENS after Tobias Stimmer  
London, Private Collection

## RUBENS' DRAWINGS AFTER SIXTEENTH CENTURY NORTHERN MASTERS: SOME ADDITIONS

By MICHAEL JAFFÉ

M. FRITS LUGT, by his fundamental article in this journal<sup>1</sup> and by his cataloging of Rubens' drawings in the Louvre,<sup>2</sup> has made known a considerable number of the master's copies after north European artists of the sixteenth century. These extra Italian interests of Rubens as a young man were further illuminated by the 1956 exhibition of drawings at the Rubenshuis in Antwerp.<sup>3</sup> The following notes on three sheets of drawings are designed to supplement these publications.<sup>4</sup> The enlarged scale of copying and freedom in transposing figures are particularly notable characteristics. Further notes will be published in a later issue to illustrate his copies from Northern artists of the fifteenth century.

RUBENS AND T. STIMMER (Fig. 1). A sheet of figures copied from woodcuts by Tobias Stimmer, *Neue Kunsliche Figuren Biblischer Historien*, Basle, 1576. Pen and bistre ink on white paper. 200 × 132 mm. Collections: C. Fairfax Murray;<sup>5</sup> Victor Ezekiel; Baron Koblitz.

Upper register: the *Meeting of Abraham and Melchisedech* from Stimmer's illustration to Genes: XIII. Cap. (Fig. 2). Lower register (left to right): figure at left taken from III. Reg. X (the figure standing at the foot of the steps to Solomon's throne; Fig. 3); second and third Figures from III. Reg. X. II Paral. XI (two bystanders at Solomon's reception of the Queen of Sheba, their positions being transposed by Rubens from those in which they stand in the woodcut design, Fig. 4); fourth Figure from Genes: XVIII. Cap.<sup>6</sup> (the guest at Abraham's table, Fig. 5). Scale of copying approximately twice the original.

RUBENS AND H. WEIDITZ (Fig. 6). Group of figures (with an extra head added by Rubens, extreme left) copied from the Petrarch Master's woodcut illustrating "von der Geistlichkeit" from *Von der Artney bey der Glück*, Strassbourg, 1532 (Fig. 7).<sup>7</sup> Pen and bistre ink on white paper. 128 × 113 mm. Collection: Mrs. Weld Blundell, Ince Blundell Hall, Liverpool, No. 39. For-

merly ascribed there to Holbein or to Maerten de Vos and called "Sir Thomas More going to his execution." The correct authorship and suggested connection with Weiditz was first noted by Mr. A. E. Popham. Scale of copying approximately one and one-half times the original. Dateable before 1600.

RUBENS AND H. GOLTZIUS (Fig. 8). A sheet of figures copied from Goltzius' engraved *Passion* (Bartsch 27-38). Pen and wash with bistre ink on white paper. 194 × 133 mm. Städel'sches Kunstinstitut, Frankfurt/Main, No. 806, formerly as H. Goltzius. The main group is taken from No. 5 of the series *Christ before Pilate*, monogrammed and dated (15)96 (B.31; Fig. 9). The two heads of onlookers superimposed one upon the other at the right have been raised by Rubens relative to the four central figures and spread apart from each other also. The pair of figures at the left are taken from No. 4, *Christ before Caiaphas*, monogrammed and dated (15)97 (B. 30; Fig. 10).<sup>8</sup> Scale of copying approximately one and one-quarter times the original. Dateable 1597-1600.



Fig. 2. TOBIAS STIMMER, Woodcut illustration from 1576 Bible  
Cambridge, England, University Library

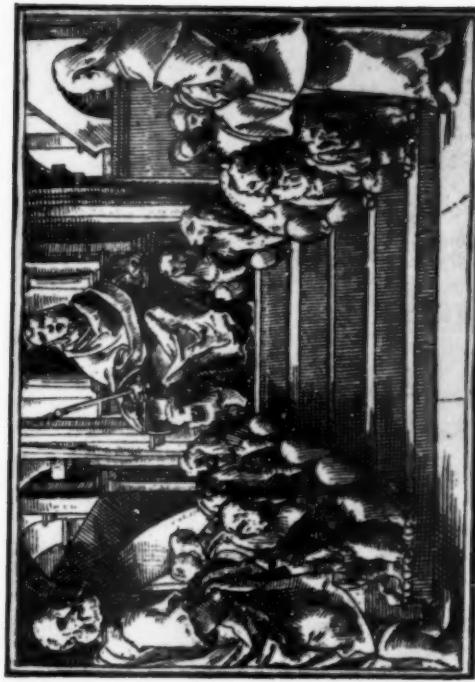


Fig. 3. TOBIAS STIMMER, Woodcut illustration from 1576 Bible  
Cambridge, England, University Library



Fig. 4. TOBIAS STIMMER, Woodcut illustration from 1576 Bible  
Cambridge, England, University Library



Fig. 5. TOBIAS STIMMER, Woodcut illustration from 1576 Bible  
Cambridge, England, University Library



Fig. 6. PETER PAUL RUBENS after Hans Weiditz  
Ince Blundell, the late Mrs. Weld Blundell



Fig. 7. HANS WEIDITZ, Woodcut illustration from "von der Artney bey der Glück"  
Amsterdam, Rijksprentenkabinet



Fig. 8. PETER PAUL RUBENS after Hugo Goltzius  
Frankfurt/Main, Städel'sches Kunstinstitut



Fig. 9. HUGO GOLTZIUS,  
*The Passion of Jesus Christ* (1596  
engraving) Cambridge, England,  
Fitzwilliam Museum

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Fig. 10. HUGO GOLTZIUS,  
*The Passion of Jesus Christ* (1597  
engraving) Cambridge, England,  
Fitzwilliam Museum

<sup>1</sup> F. Lugt, "Rubens and Stimmer," *The Art Quarterly*, VI (1943), 99-114.

<sup>2</sup> F. Lugt, Musée du Louvre. *Inventaire général des dessins des écoles du Nord . . . Ecole flamande*, II, Paris, 1949, nos. 1116-1121. See also J. S. Held, "Comments on Rubens' Beginnings" in *Miscellanea Prof. D. Roggen*, Antwerp, 1957, p. 128 n. 8, for the identification of the source of no. 1109 as Jan van Scorel, and M. Jaffé, *Bulletin Museum Boymans*, VII (1956), 12 for the connection of no. 1069 with Cornelis Bos.

<sup>3</sup> L. Burchard and R. A. d'Hulst, *Tekeningen van P. P. Rubens*, Antwerp, 1956, nos. 1-7. See also the review of this exhibition by M. Jaffé, *Burlington Magazine*, XCVIII (September 1956), 318, for the identification of the source of no. 28 as A. Collaert's engravings after J. Stradanus.

<sup>4</sup> For other published connections of Rubens as a draughtsman with northern masters see F. Winkler, *Hans von Kulmbach*, Berlin, 1934, p. 123; and O. Benesch, *Alte u. Neue Kunst*, 1954, III 8, where the source of Albertina Inv. 1498 is identified as J. C. Vermeyen.

<sup>5</sup> There were three such sheets in the Fairfax Murray collection, all evidently from the same sketchbook, not two as stated in Burchard and d'Hulst, *op. cit.*, no. 1. All three Fairfax Murray drawings were later in the Ezekiel and Koblitz collections. I am grateful to the present owner for his permission to publish this third sheet, hitherto overlooked.

<sup>6</sup> A figure in the Museum Boymans sheet (Burchard and d'Hulst, *op. cit.*, no. 1) is also taken from this same woodcut.

<sup>7</sup> See W. Scheidig, *Die Holzschnitte des Petrarca-Meisters*, Berlin, 1955, p. 57. For the style of penmanship in the Ince Blundell copy cf. Rijksprentenkabinet, Amsterdam. Inv. No. 48.530 (Burchard and d'Hulst, *op. cit.*, no. 2). The feeling of woodcut is kept by Rubens. I am grateful to the late Mrs. Weld Blundell for her permission to publish this drawing.

<sup>8</sup> Lugt, *op. cit.*, no. 1111 shows the High Priest and a group of three subordinate figures from the same Goltzius engraving. Rubens, as on the sheet of drawings after Stimmer described here, has there transposed from the design of the print the position of this group relative to the principal figure which he evidently drew first. I am grateful to Dr. Schwarzweller for his permission to publish the Städel drawing. Professor Dr. J. Q. van Regteren Altena was the first to recognize its authorship.

## NOTES ON INGRES DRAWINGS

By HANS NAEF

*Translation by VIRGINIA HARRIMAN*

*and CHARLES MEYER*

### PART III

#### THE PHYSICIAN PIERRE-ARNOULD ESPIAUD

EPRODUCED for the first time eighty years after its execution, in a now rare book, and not since then, one of the most beautiful drawings by Ingres has remained almost unknown.<sup>1</sup> It is the portrait of a young doctor named Pierre-Arnould Espiaud (Fig. 1). The only biographical information which has come to light since the publication of the drawing was presented on the occasion of an Ingres exhibition in Paris, where the sitter was designated as "médecin de la Princesse Borghèse."<sup>2</sup> It is, first of all, necessary to accept such declarations with the reservation that they will be confirmed by a searching inquiry. The present location of the original drawing is still unknown despite countless investigations;<sup>3</sup> however, we are in a position to submit a tolerable photograph which was found in the archives of the Paris firm of Bulloz.

Repeated acquaintance with this photograph has brought to mind another drawing by Ingres, which is just as little known and completely unidentified, and which unquestionably represents the same man (Fig. 2). Such a connection is suggested primarily because of the identical spiritual atmosphere by which one is touched before both drawings. If one finally places these two side by side away from the hundreds of Ingres portraits, then the similarity is revealed in reasonable detail. The same hair and whisker fashion, the same nose, the same mouth, and so on. The portrait of the hitherto unknown man, from the former collection of Arthur Veil-Picard,<sup>4</sup> is not signed with a written signature but certainly by over-all handling. Dating stylistically and by dress, it belongs to the same time as the other drawing. It may be supposed that Ingres first did the unsigned portrait and, dissatisfied with it for some unaccountable reason, drew the other in which the incredibly elegant posture of the body was success-

ful but the grand physiognomic penetration of the first attempt was not again completely achieved.

The merits which recommend a man to the authors of biographical encyclopaedias were lacking in the life of Dr. Espiaud. That a doctor by this name really existed follows the fact that recorded in the index-catalogue of the Library of the Surgeon General's Office is a scholarly treatise published in 1806 in Paris, with the title *Propositions sur l'hydrocéphale*, by Pierre-Arnould Espiaud.<sup>1</sup> Some information can also be gleaned from Espiaud's dossier in the archives of the Legion of Honor; he was appointed Chevalier in 1835, and Foureau de Beauregard, whom we know from Ingres' Florentine portrait, undersigned the acts of admission as a delegate. By good luck we also found noted in an unpublished catalogue of the Paris Académie de Médecine Espiaud's funeral oration, which had been delivered by his friend and colleague Patissier. Probably this is the only document which presents a survey of his life:

Before this tomb is closed, permit me, in the name of the National Academy of Medicine, to address a last farewell to an old colleague and to a friend. Pierre-Arnould Espiaud, whose death we here lament, was born on the 6th of January, 1785, at Soissons, in the Department of Aisne. His father, long ago a student of brother Cosme, chief surgeon in Soissons, distinguished himself in science. Indeed, one reads in our archives that in 1783 Louis, permanent secretary of the Academy of Surgery, had mentioned him in his report of the public meeting of the first of May, as having won one of the little medals that the academy awarded to those who informed it of useful facts worthy of notice and beneficial to the progress of the art. Espiaud senior inspired the love of his art in his son at an early age and inculcated in him principles of justice and honesty from which he never subsequently departed. After he had acquired his education in classical studies at the college at Soissons, as well as the revolutionary disorder of this period permitted, the young Espiaud came to Paris in 1801 at the age of sixteen to study surgery. Endowed by nature with sound judgment and inspired by a keen desire to educate himself, he ardently pursued the study of anatomy, the study which his father had recommended to him as the fundamental basis of surgery. He regularly attended the lectures of Pelletan, Boyer and Antoine Dubois. As the reward of his labors he attained the position of externe, then interne, in the hospitals, extremely useful assignments which he carried out successfully at the Hôtel Dieu, the Hôpital Saint-Louis and at that of sick children. It was in these vast asylums of human infirmity that, guided by skilled teachers, he acquired a solid knowledge in surgery and medicine. A student in the *école pratique*, he received in



Fig. 1. J.-A.-D. INGRES, *Portrait of Pierre-Amould Espiand*.  
Location and measurements unknown, Pencil. Signed and dated  
lower left: "Ingres/rome 1816"



Fig. 2. J.-A.-D. INGRES, *Portrait of Pierre-Amould Espiand*.  
New York, John S. Newberry Collection. Pencil, 0.181 × 0.137 m.  
Neither signed nor dated, around 1816.



Fig. 3. J.-A.-D. INGRES, *Portrait of Mme Tournouer*.  
Zurich, Private Collection. Pencil,  $32.5 \times 24.6$  cm. (sheet)  $30.9 \times 2.31$  cm. (Sight).  
Erased inscription at top right: "Mademoiselle Cécile Panckoucke." Signed and dated  
at bottom right: "à M<sup>r</sup> Forgeot./son très affectionné/ Ingres Del./ 12 7<sup>bre</sup> 1856".

1804 an honorable mention at the distribution of the *grands prix* then awarded by the Institute. After his admission to the rank of doctor in 1806, our colleague left for Naples, where he was named Surgeon-Major of the Grenadiers of the Royal Guard; two years later he was decorated with the order of the Two Sicilies; in 1808 he went with the same guard to Spain, where he went through the campaigns of 1808 and 1809, and was present at the battles of Almancida, of Ocagna and of Talavera de la Reyna.

On his return to France in 1811, after he had tendered his resignation as a military surgeon, our colleague was, on the recommendation of one of his teachers—Corvisart—attached as physician to one of the sisters of the Emperor, Princess Borghese. In 1814 he followed her to the island of Elba, during Napoleon's sojourn there, then he accompanied her to Tuscany and to Rome, where he left her in the bosom of her family.

In the month of May, 1817, Espiaud was back in Paris; wearied by a nomad's life, he felt the need to settle down and assure his future. In 1819 he chose from a respectable family a companion whose endearing qualities became the charm of his existence and then he devoted himself completely to medical practice. Thanks to an agreeable appearance, to polite manners, and to a sweetness of character which did not exclude a certain dignity; thanks above all to a knowledge both profound and varied, our colleague in a few years succeeded in creating an adequate practice for himself among the well-to-do, which did not prevent him from caring readily for the poor or from helping the unfortunate.

Espiaud was a good practitioner and above all an honest man; he possessed "the medical touch"—that investigating glance which promptly apprehends the character of a malady and the medication which best suits it; he detested charlatanism and that *savoir-faire* which too often masquerades as true knowledge; his cool and judicious mind adopted among medical theories only those which were confirmed by a rigorous clinical observation.

Our colleague was a corresponding member of the Royal Societies of Naples and of Seville. At the time our Academy of Medicine was founded, the surgery section was, in 1823, eager to name him as one of its associates. Although he rarely took part in our major scientific discussions, Espiaud was not the less useful to the Academy; he came regularly to our meetings and revealed himself an active worker in carrying out commissions. Several times he read to the Academy reports which, written in a simple and instructive manner, always received the approval of the membership.

In 1846 he delivered the eulogy of Dutrochet before you—Dutrochet, that distinguished physiologist who was his schoolmate and his friend, one of your compatriots and a member of the Academy of Sciences. It was for these reasons that, on the presentation of the Grand Chancellor, Espiaud was named, on the 8th of May, 1835, Chevalier of the Legion of Honor.

After he had made respectable marriages for his three daughters, for whose

instruction he had spared nothing, our colleague, satisfied of a modest fortune, was living an agreeable life when the February Revolution [1848] came along to disturb his well-being; the premature death of a son, whose success in his medical studies presaged a brilliant future, and the loss of a beloved sister, provoked a deep sorrow and delivered a serious blow to his strength of soul and his good constitution. He became sad, taciturn, subject to attacks of giddiness and to headaches—particularly occipital headaches. However, at the Academy meeting of the 3rd of this month, when we shook his hand, we were far from expecting the blow which struck him. The very same day, when he returned home, he was seized by a violent cephalgic and fell into a coma, suffering complete paralysis. And in spite of the eager, affectionate care of his wife, his children and two of his fellow doctors, Messrs. Louis and Camus, he succumbed on the 26th of December, at the age of sixty-five.

Forgive me, dear Espiaud, if in this rapid sketch of your life, a life dedicated to doing good, I have failed to describe the excellent qualities of your soul, your disinterestedness, your goodness, your generous sentiments, your eagerness to serve your fellow men; you never knew envy. But to what end these praises, which although deserved, are repugnant to your modesty? What is infinitely better is the tender souvenir of your memory that your friends will treasure; your life will serve as a model for their own.

'May your immortal soul dwell in a better world and receive the just reward of the numerous services which you have rendered to humanity! Farewell! dear friend, farewell for the last time!'

Because of these two drawings by Ingres we are very much interested in the young Espiaud, this doctor of Napoleon's sister Pauline Borghèse, as one of the most handsome male models Ingres ever met. Among Pauline's biographers, Fleuriot de Langle is the only one whose attention, if not suspicion, the elegant young doctor in the circle of her Imperial Majesty had not escaped.<sup>7</sup> Espiaud came into the service of the princess around 1812. Madame Mère had effected his engagement, wherein she was not so much concerned with the considerable salary of Espiaud but rather with his extreme youth. Before this, Pauline's old doctor Peyre had been dismissed in a most ungrateful fashion after he had during long years of service become intimately aware of the sickness which his patient had throughout her life. It was attributed to his judgment that in 1807 Dr. Hallé diagnosed the condition of the princess as hysteria, and also the following information which served the biographers as a key to Pauline's whole existence, and explains perhaps for us the appearance of Espiaud in the life of the seductively beautiful nymphomaniac:

On ne peut pas toujours accuser la douche et son tuyau, il faut bien supposer dans une femme jeune, jolie, sensible, solitaire et qui s'épuise visiblement, une cause subsistante de cet épuisement.\*

As the obituary informs us, Espiaud followed his patient to Elba, where she hoped to meet her banished brother in 1814. Owing to a hint for which we must thank Monsieur Fleuriot de Langle, we found some unpublished letters in the Bibliothèque Thiers in Paris, in which Espiaud's relationship with the Princess is revealed. During the Hundred Days, on April 18, 1815, he wrote from Marseilles to her representative in Paris, Monsieur Michelot:

The astounding revolution which has just taken place has held me in Marseilles . . . Having decided to rejoin the Princess wherever she may be, I am going to Toulon, to find a way to get through to the island of Elba. There I am certain to discover where she is and soon, I hope, I will be near her. You know better than anyone, M. Michelot, all the regret that I feel in being far from my patient in the present circumstances . . . I should have wished also to be able to carry money, which she certainly lacks or will lack soon . . . I have left our good Madame Ducluzel with the Princess and it is a great consolation to us to know that she is beside her . . ."

Espiaud wrote the above-named Madame Ducluzel from Porto Ferrajo on August 14, 1815:

I have finally just received, at the moment when I least expected it, permission to rejoin our good patient . . . I leave tomorrow for Livorno and count on being with her in three days at the latest. I feel a true pleasure in being able in the present circumstances to carry some consolation to one who, I know, has so much need of it . . .

Finally a letter Madame Ducluzel herself wrote on December 16, 1815 from Civita Vecchia to the above-named Monsieur Michelot in Paris:

Our little compatriot, the doctor, writes me often and he tells me that he is preparing to leave—that his father feels that he has taken long enough in his travels. He orders him to be near him for a little while, as he is very old and if he delays, he will no longer find him alive. This poor young man is well to be pitied; it appears that he has an attachment that he must give up. He promised his *amie* [?] to return, but I believe that his family will not allow him and she will be better off. It is time that order is restored and each remain in his own home.

At the close of this letter, in a different and unidentified handwriting, stands this notation:

"It appears from the letter of Mme. Ducluzel that he [Espiaud] was the Princess' lover."

<sup>1</sup> Georges Duplessis, *Les portraits dessinés par J.-A.-D. Ingres*, Paris, 1896, p. 9.

<sup>2</sup> Catalogue of the Ingres Exhibition, Georges Petit Gallery, Paris, April 26-May 14, 1911, p. 33, no. 100.

<sup>3</sup> In the Ingres exhibition of 1911 Mr. Julien Bayard was given as the owner of the drawing; in the Ingres exhibition of May 8-June 5, 1921, Paris, in the Chambre Syndicale de la Curiosité et des Beaux-Arts the owner was given as Mr. Paul Bayard (p. 34, no. 86).

<sup>4</sup> Catalogue of the Exhibition *Portraits par Ingres et ses élèves*, Paris, Galerie Jacques Seligman et fils, March 23-April 21, 1934, p. 26, no. 21.

<sup>5</sup> Washington, 1883, IV, 357.

<sup>6</sup> *Bulletin de l'Académie Nationale de Médecine*, Paris, 1850-1851, XVI, 196-199.

<sup>7</sup> Fleuriot de Langle, *La Paolina*, Paris, 1944, *passim*.

<sup>8</sup> Cited in Henri Parlange, *Etude médico-psychologique sur Pauline Bonaparte*, Lyon, 1938.

## MADAME PANCKOUCKE AND HER GRANDDAUGHTER

Dedicated to Mlle P.D.

By HANS NAEF

Translation by LISELOTTE MOSER

In Rome in 1811 Ingres painted the famous portrait of *Mme Panckoucke*, which came to the Louvre with the Beistegui Collection. In the Louvre there is also the portrait of her brother *Joseph Bochet*, painted the same year. According to Lapauze, the two models were introduced to the painter by his friend Marquette,<sup>1</sup> who was related to them. Just out of the Villa Medici and hardly known, the artist could not have dreamed that almost half a century later he would himself become a relative of these important clients. This happened in 1852 when he married Delphine Ramel whose mother was a Bochet.

Hardly less outstanding than the Louvre portrait of *Mme Panckoucke* in Ingres' painted œuvre is her pencil portrait of the same year, 1811, among his drawings. This is in the Bonnat Collection. But the fame of these two masterpieces is in sharp contrast to the meagerness of our knowledge of the model. Our own researches have shed some light, but principally they make plain

what is lacking: we found that Ingres remained in touch with his model and it would therefore have been most interesting to describe this woman by means of living documents, unfortunately not available, rather than with mere facts and dates.

Cécile-Françoise Bochet was born at Lille in 1787. Her sister Antoinette-Félicité-Nathalie married the oldest brother of Ingres' friend Marcotte in 1800, and another sister, Marie-Anne-Philippine-Delphine, became the wife of Ingres' future father-in-law Mr. Ramel. Cécile Bochet herself was married in 1805 to Henri-Placide-Joseph Panckoucke, to whom the next year she bore a son Henri, the only heir. The young father died in 1812 in Naples at the early age of thirty-two. After four years of widowhood Mme Panckoucke remarried in Paris in 1816. Her second husband was a high functionary at the post office, Louis-Philippe Morande Forgeot, the son of the dramatist Nicolas-Julien Forgeot (1758-1798). The couple had no children and spent their last years in Bordeaux where M. Forgeot died in 1864, followed by his widow less than four months later, in 1865.

Henri (1806-1884), her son by the first marriage, a lawyer by profession, married in 1835 at Boulogne s/M. Mlle Marie-Joséphine Marcotte de Quivières (1813-1877), his cousin. She was the niece both of her own mother-in-law and of Ingres' friend Marcotte; Ingres' future wife Delphine was her cousin. She and her husband had three children, of which the only daughter, Cécile-Marie, was the oldest. She it was whose portrait Ingres dedicated to her step-grandfather when she was twenty.

Cécile-Marie Panckoucke (1836-1903) married in her turn in 1856. Her husband was the wealthy Jacques-Raoul Tournouër (1823-1882). He was a lawyer and state councillor, but he disliked his profession and resigned in 1861. He was interested in art and geology and is said to have thoroughly cultivated his talent as a draughtsman. He is reputed to have brought back from a mission to Africa in 1847 a large harvest of paintings and drawings, and 1877 saw him become "Directeur-Président" of the geological society.<sup>2</sup>

The seventy-six-year-old Ingres has depicted his gracious young relative in the year of her marriage, 1856, at the age of twenty (Fig. 3). Delaborde listed the portrait in his catalogue under the name Cécile Tournouër.<sup>3</sup> Since then the drawing, never yet reproduced, does not occur again in the literature of Ingres. Delaborde also registers a portrait of the young lady under her maiden name.<sup>4</sup> According to him this latter drawing was produced "around 1855." It is not clear whether it is actually a question of two separate drawings

or of one and the same. Most probably Delaborde had himself seen the portrait of *Mme Tournouër*, since he quotes the dedication word for word, but he remains vague when he comes to the portrait of *Mlle Panckoucke*, and it is doubtful whether he had ever seen it. One cannot gather from his indications whether he was aware that these two drawings represented the same person. The original, reproduced here for the first time, shows at the top right the erased but still legible inscription "Mademoiselle Cécile Panckoucke." Taken all together these things seem to point to the existence of only one drawing, but the question cannot be decided with certainty.

Ingres has represented the young woman in an attitude for which he had already shown a preference on other occasions. The figure of Stratonice, who was so touching to him, carries herself in a similar fashion, and in the masterly portrait of *Mme d'Haussonville* he also recalls this attitude, whose prototypes are to be found in antiquity in many figures of Pudicitia or female grave statues.

Our drawing belongs to the latest portrait drawings of Ingres, who allowed this side of his art to lapse more and more in the last ten years of his life. Brought side by side through the accident of kinship, the portraits of granddaughter and grandmother challenge us to make a comparison. We have neither reason nor desire to contradict the conventional view which gives preference to the earlier drawings. Here the line is more nervous and sensitive, the vision more forceful and with more authority. But these advantages of the earlier drawing must not make us underestimate the late one. Certainly the hand of the old artist is no longer capable of that extraordinary precision which helped to form the likeness of the grandmother. But this precision was never its own end with Ingres, and when he no longer had it at his disposal he remained in possession of the more substantial gift of large and pure conception. Someone who penetrates the detail and looks closely for the fine flower of the earlier epoch in the later drawing will remain disappointed. But he will experience a singular miracle if he places himself at some distance; then things which are not present in detail at all will paradoxically combine to form a whole full of life and nuance, and which contains far more than the sum of its parts. And if this assumed spectator could see the two drawings side by side, he would discover with astonishment that the strength of the image is hardly less in the later than in the earlier one. The difference in quality does not disappear but it diminishes far more than ordinarily assumed. These are degrees of which one can become aware only in front of the originals and towards which even the best reproductions must always remain at fault.

<sup>1</sup> Henri Lapauze, *Ingres, sa vie et son œuvre*, Paris, 1911, p. 110 f.

<sup>2</sup> The biographical details are combined from Lapauze, *loc. cit.* p. 111; from particulars received from the descendants of the models; from information given by the Direction de l'Enregistrement in Bordeaux; from the marriage contract of May 31, 1835 between M. Henri Panckoucke and Mlle Marcotte de Quivières of which Mr. Vandenbrouque, solicitor at Boulogne s/M, kindly obtained a copy for us.

<sup>3</sup> Henri Delaborde, *Ingres, sa vie, ses travaux, sa doctrine*, Paris, 1870, p. 313, no. 421.

<sup>4</sup> Delaborde, *loc. cit.*, p. 309, no. 388.

# ARCHIVES OF AMERICAN ART

## PORTRAIT OF WASHINGTON OF 1796 BY PEROVANI

By MARCEL ROTHLSBERGER

**I**t is astonishing to realize that a remarkably impressive full-length life-size portrait of Washington, painted in Philadelphia in 1796 and located in so famous a place as the Academia de San Fernando in Madrid, has hitherto completely escaped the attention of the writers on Washington portraits. The name of the painter does not appear in any of the books on the subject. It is true that the portrait has been on public view for only the last few years, but its existence was mentioned earlier in a Spanish paper of 1918,<sup>1</sup> repeated in Thieme-Becker's *Künstlerlexikon* of 1932, copied in E. Bénézit, *Dictionnaire . . . des Peintres*, 1953, and brought to the attention of the public by Hans Huth in *This Week Magazine*, February 21, 1954, p. 16, these being the only mention of the painting.

Almost nothing is known about the artist, José Perovani, history and portrait painter from Venice. He arrived in Philadelphia in September 1795 and moved, due to lack of success, to Havana in 1801, where he painted for the Cathedral and other churches.<sup>2</sup> He died in 1835 in Mexico from cholera.

The picture, on canvas, measures approximately  $7\frac{1}{3} \times 5$  feet, is in good condition and shows an even and expert handling. At the bottom of the base of the statues on the right it bears the large inscription JOSEPH PEROVANI ITALUS IN PHILADELPHIA FECIT MDCCXCVI. On the table are unfolded a Plan of the City of Washington, which corresponds exactly with the one of Charles L'Enfant of 1791,<sup>3</sup> and the so-called Pinckney treaty, inscribed "Treaty of Friendship. Limits and Navigation between Spain and the United States. Done at San Lorenzo el Real [the Escorial, near Madrid], this 27th day of October 1795. Thomas Pinckney. El Principe de la Paz" (Manuel Godoy, the Spanish prime minister). The foot of the table is surmounted by the arms of Washington, held by two geniuses, one crowning it with laurel, the other with the trumpet of fame and the palm leaf of peace. Their meaning is accentuated by the fact

that the arms are placed right next to the two documents, the plan of the capital, with the elaboration of which Washington had entrusted L'Enfant, and the treaty, constituting a political success of his after a twelve-year dispute with Spain on border and navigation. The two large books standing in the foreground at the bottom right bear the symbolic titles "Journals of Congress" and "Constitution and Laws of the United States." On the large pedestal at the right, decorated with the presidential arms, are two seated statues of allegorical female figures on which Washington is leaning. The one in front holds a mirror and a snake, common attributes of Prudence,<sup>4</sup> the other a fasces, emblem of official authority (no identical statuary group is known), both referring evidently to Washington.

Perovani is never mentioned in Washington's letters and diaries (the one of 1796 is lost), which makes it more than probable that the portrait was not made from life, although the painter could easily have seen the president in Philadelphia. Possibly Washington ignored the existence of the picture entirely. The head looks like a stiff, edged repetition after another one and does not add any new human information about the man represented. Obviously Perovani shaped his composition after Stuart's full-length life-size portrait of Washington (the so-called Lansdowne portrait) which was begun in April of the same year and immediately repeated in several versions.<sup>5</sup> Perovani's picture is similar in the general disposition of the figure, the table and the column and purple curtain behind; it repeats also such details as the folio volumes at the bottom and the ink pot. The fasces of the statue are anticipated in Stuart's picture in the foot of the table, having the shape of a Roman senate mace.

On the other hand, Perovani's work is more loaded with specific historical allusions, arms and allegorical figures. While the latter may reflect the Italian background of the painter, the two documents, which appear in no other notable portrait of Washington, show that it was painted on the occasion of the Pinckney treaty, at which the figure is pointing. This treaty granted the boundary claims of the United States, established commercial relations with Spain and provided for navigation on the Mississippi, a fact which explains the ship with American flag seen through the vista in the back (although ships occur also in other portraits of Washington by Stuart).

The museum could provide no information about the history and provenience of the picture. According to the first, brief mention of it in the Spanish paper, the picture was apparently given to Godoy, after whose death it passed with part of his collection to its present location. In all probability it was

ordered and presented to Godoy in commemoration of the treaty by an American personality, possibly Pinckney himself, or—as Huth has suggested—by the Spanish minister in Philadelphia, Don Jaudenes, in whose house in Philadelphia Perovani is known to have painted a ceiling.

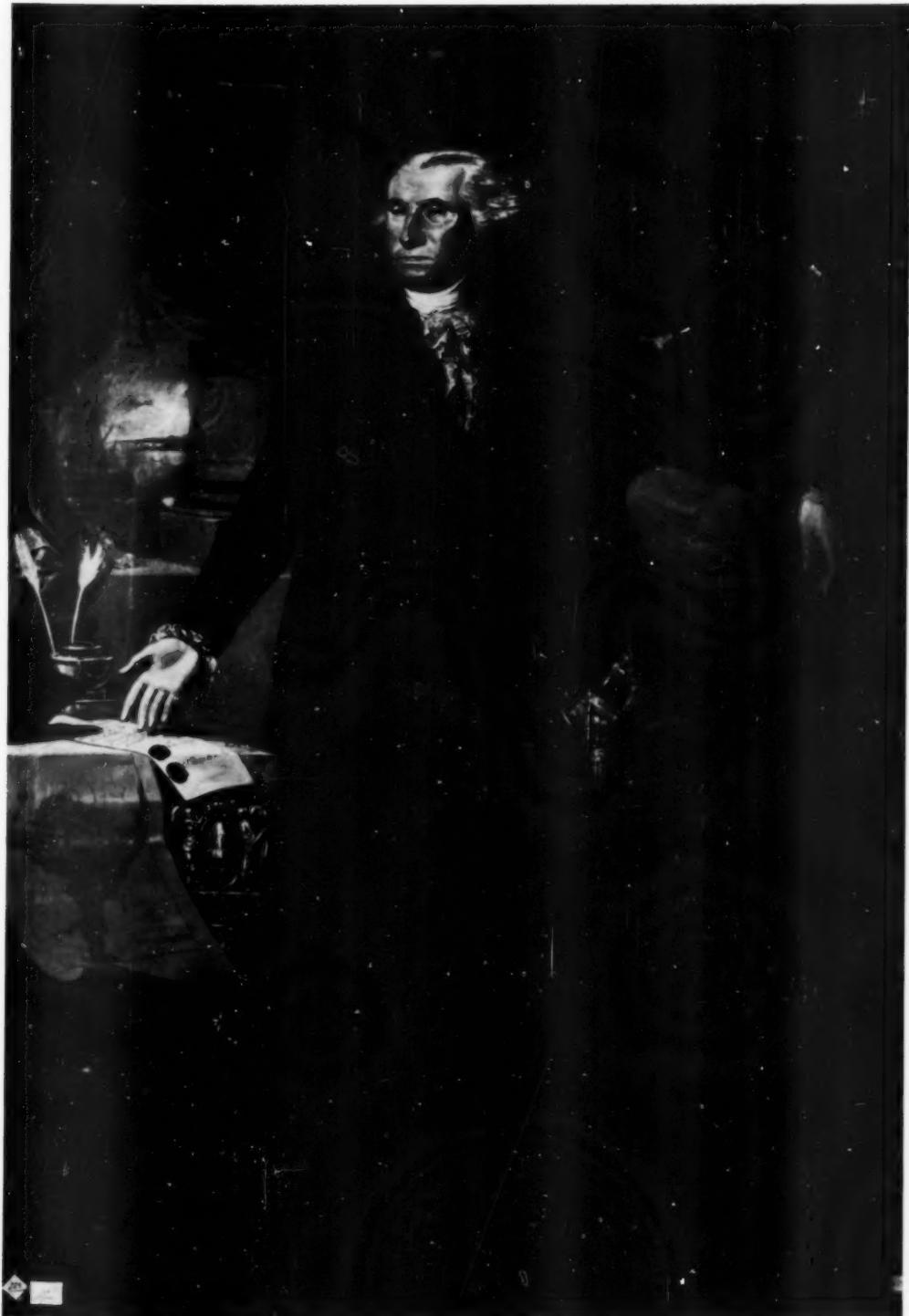
<sup>1</sup> *Bulletin de Sociedad Español de Excusiones*, 1918, p. 42.

<sup>2</sup> Serafin Ramirez, *La Habana Artística*, 1891, p. 228.

<sup>3</sup> Caemmerer, *A Manual of the Origin and Development of Washington*, 1939, p. 26, repro.

<sup>4</sup> E. g., in Cesare de Ripa's *Iconologia*.

<sup>5</sup> The Stuart portrait had not yet been engraved in 1796. Cf. J. Hill Morgan and M. Fielding, *The Life Portraits of Washington . . .*, 1931, p. 260 ff., and G. A. Eisen, *Portraits of Washington*, 1932, p. 69 ff., pl. 229 ff.



JOSÉ PEROVANI, *Portrait of George Washington*  
Madrid, Academia de San Fernando



Fig. 1. ROBERT BALL HUGHES, *Alexander Hamilton*  
The Detroit Institute of Arts



Fig. 2. ROBERT BALL HUGHES, *Little Nell*  
The Boston Athenaeum

## A BALL HUGHES CORRESPONDENCE

By THOMAS B. BRUMBAUGH

FOR some years I have owned and enjoyed a group of manuscript letters of the sculptor Robert Ball Hughes and his wife Eliza, written to John Trumbull the painter. I should like to offer them now as a rather long and pathetic footnote to Georgia S. Chamberlain's article on "The Portrait Busts of Robert Ball Hughes," in *The Art Quarterly*, Winter 1957. Mrs. Chamberlain regrets Hughes' failure to produce more works, and I think at least one reason is clearly revealed in these records of the ridiculously inadequate compensation given him by apathetic "patrons." In connection with the bust which he commissioned, surely Trumbull might have been more sympathetic with the struggles of a fellow artist in America; instead he obviously allowed himself to be cajoled and begged for money in a manner which, although sometimes in good humor, became a desperate and almost irrational plea in the letters of December 1833. We know that Trumbull paid the small sums asked because in a number of cases the letters are docketed in his hand to that effect; but we are chagrined by the sculptor's presenting in exchange for such humiliation an excellent work which was also one of his own favorites, as we learn from letter number 7, written probably in early June of 1834.

It seems to me there can be little doubt that Hughes' references to "your bust" mean that of Colonel Trumbull. If this is accepted, then the letter of May 31, 1834, announcing that the pointing of the bust is completed, would upset the story of its being executed and exchanged for Trumbull's 1839 portraits of Ball and Eliza. Might I suggest that it is just as reasonable to guess that Trumbull's conscience in the matter troubled him, and that the opposite situation was true, if, indeed, there was any exchange of art for art.

The figure mentioned in the August 1830 letter may be that of Alexander Hamilton (Fig. 1), or any one of a number of worthies whose statues he was then making, but the amusing references to "Uncle Toby and Widow Wadman" are clear. This was a group which, like *Little Nell* after Dickens (Fig. 2), brought him considerable attention at the time and was based on the characters from Sterne's *Tristram Shandy*. The first version of the "bewitching widow," as Mrs. Hughes calls her, evidently was sold in March 1835, and the correspondence ends on an

optimistic note.<sup>1</sup> It is, perhaps, appropriate to begin the letters and set their mood with two stoic stanzas of an intolerable seven from a poem, "Nothing at all by B. Hughes," the undated manuscript of which I acquired with the group.

In the transcriptions I have kept the spelling and punctuation of the letters intact. In every case they are addressed to "Colonel Trumbull," his address given only once, on the May 31, 1834 letter as 38 Broadway. It should be noted that the manuscript of the poem which follows is not in the hand of either Hughes or his wife, but the sentiments expressed, certain peculiarities of syntax and the boldly inscribed attribution plead for its authenticity.

"Nothing at all by B. Hughes" (stanzas five and six)

If a man had no money to mind,  
He may save the expense of a purse  
And if he is perfectly blind  
He is sure that his sight won't grow worse.

Strange stories may find few upholders  
But one thing you'll find which is that,  
If a man has no head on his shoulders  
He won't care a damn for a Hat.

I.

My dear Sir.

I know not how to apologize for trespassing on your kindness but am really compelled from circumstances. Will you oblige me by a loan of twenty dollars. Next week the Completion of my figure will enable me without fail to return it again. And I shall ever remember with pleasure the kindness you have ever shewn me—

Believe me  
Dr Sir  
yours sincerely  
Ball Hughes<sup>2</sup>

57 Broadway  
Saturday August 1830

2.

Dear Colonel

It is my painful task to inform you that the few Marble Busts now on hand at my Studio have been levied on by a Landlord's Warrant for *One Quarters* Rent amounting to Sixty two Dollars, and if the said Rent is not paid today they will be sold to-morrow at ten o'clock in accordance with the advertisement and the *Law*.

I have applied to those whose works I have the honor to be employed in hopes of collecting the amount in that my only way,

And if my good Sir I dare solicit Ten Dollars of you I have no doubt I shall be able to make up the Rent.

I would personally have made this request of you but have been and am confined to my Room by a severe cold brought on by over excitement and troubles,

Your faithful Servant  
B. Hughes

Thursday morning<sup>3</sup>

3.

Dear Colonel

Circumstances of a very peculiar nature forced me actually forced me to draw on you for Fifteen Dollars on amount of Bust.

Consider that Sum as the balance for it, and forgive me for God sake the liberty I have taken. I could not my dear good Sir, avoid it.

When the order is presented to you for Heavens sake accept it, and for ever favour

Your ser't and Respectful friend  
Ball Hughes<sup>4</sup>

The Bust is Moulded

4.

Dear Col<sup>nel</sup> Trumbull.

Can you lend Hughes five dollars. t's to complete in *Plaster* the figure of Uncle Toby which actually waits still for that—and the hopes which I entertain of that works success make us sooner again intrude on your kindness than see it delay'd—

Respectfully yours  
E. B. Hughes<sup>5</sup>

51 Greenwich St.

5.

Dear Colonel Trumbull.

Can you send Balls *two dollars*. it is too bad but Uncle Toby and Widow Wadman have declared their determination of not walking to the academy—they protest they will stay where they are till doom's day if a proper conveyance is not provided for them—

I enclose you a couple knowing you to be a *Ladies Man* and there may be some two or three to whom you may be anxious to pay the compliment. Balls has been at his Studio all night and I will await your answer before I go there—

Respectfully and Sincerely  
your obliged friend  
E. B. Hughes\*

6.

May 31, 1834  
51 Greenwich St

Dear Col<sup>n</sup>l

Mr. Carew the person who has been engaged in *pointing* your Bust, having completed his contract by finishing the Same entirely to my satisfaction, I beg respectfully to know when he may present to you his Bill for his labour on it. the agreement was for 30 Dollars. I should be glad to know at the same time if it will be your pleasure immediately to have it finished if so I will make a good bargain with the same person for the carving of the drapery.

I find I am compell'd to relinquish your Room for my Exhibition in consequence of Mr. Cole<sup>7</sup> still retaining it.

Trusting your cold is better  
I remain faithfully  
Your Servant  
B Hughes

Col<sup>n</sup>l Trumbull

7.

Dear Col<sup>n</sup>l

We have an opportunity of going on and finishing your Marble Bust, the Bearer of this is willing to complete with my help all but the Head for Twenty Six doll and will not request one cent until his contract is fulfilled. The Bust in question is really a great favourite of mine and I should be truly happy to have it finished without delay

I have the honor to be yours  
Sincerely  
B Hughes

Col<sup>n</sup>l Trumbull

8.

Dear Colonel Trumbull.

May Robert refer to you for his respectability, and ability to pay for a coat? Will you do him the kindness to tell a tailor you believe him able to pay for one, as Hamilton goes into the exchange *next Monday*<sup>1</sup> and Hughes is really so abominably shabby that he will be ashamed to be seen there—the man does not care about the money, he only wishes a reference, and being anxious that it should be an unexceptionable one t'will be obliging us most truly if you would tell him Hughes has plenty of good orders in his Study—that is all. Should you be so kind his name is Stokes—in Broadway—may I refer him to you.

I thank heaven the bewitching widow has fallen into hands that any woman might be glad of and, when I have the happiness of seeing you I will tell you *great good news*—all will soon be well with us—now. I feel convinced the worst is passed.

If possible tomorrow I will take the liberty of calling to see you. An attendant believe me

D<sup>r</sup> Sir  
Respectfully and Sincerely yours  
E. B. Hughes

Thursday Morning  
12th March 1835

<sup>1</sup> Mabel M. Swan, *The Athenaeum Gallery, 1827-1873*, Boston, 1940, p. 152, tells us that Hughes' "original model of Uncle Toby and the Widow Wadman, the property of Mr. Dorr of New York, was deposited in the Athenaeum as early as 1835 when Christopher C. Baldwin, Librarian of the American Antiquarian Society, Worcester, saw it and wrote in his diary on May 28, 1835: 'I went to see Uncle Toby and the Widow Wadman. Was there ever any statuary to equal this? Uncle Toby is inimitable. Such benevolence and perfect honesty as appear in his face! How well this is contrasted with the wicked looks of the frisky and lecherous widow! There they are snug in the sentry box and no one can look but with pleasure.'"

<sup>2</sup> This letter is written in the hand of Eliza Hughes.

<sup>3</sup> The contents of this letter suggest that it was written not long before number 3, dated December 1833.

<sup>4</sup> Trumbull has written on the reverse of this letter: "R. B. Hughes—Dec. 1833. paid \$15 . . ."

<sup>5</sup> Trumbull has written on the reverse of this letter: "Mrs. Hughes. 25th Mar 1834 D. \$5—for plaster"

<sup>6</sup> Trumbull has written on the reverse of this letter: "Mrs. E. B. Hughes 19th April 1834. done."

<sup>7</sup> Thomas Cole the painter must be referred to here, as he had painting rooms at Broadway and Wall Street in 1834.

<sup>8</sup> This is a reference to Hughes' marble statue of Alexander Hamilton, destroyed by fire just eight months after its unveiling.



TOP: 1. *Horse Head*. Greek, end of V century. The J. Paul Getty Museum, Malibu, Calif. 2. *Bas-Relief*. Assyrian, VIII century B. C. The Minneapolis Institute of Arts.

CENTER: *Head of an Idol*. Cycladic, early millennium B. C. Jewett Arts Center, Wellesley College.

BOTTOM: 1. *Tomb Portrait of a Young Man*. Syrian, II century A. D. The Cincinnati Art Museum. 2. *Don Sancho Saiz de Carillo* (tomb effigy). Spanish, 1250-1300. H. 91"; W. 11 11/16". The Cincinnati Art Museum. 3. *Herm*. VI century B. C. The J. Paul Getty Museum, Malibu, Calif.

# ACCESSIONS OF AMERICAN AND CANADIAN MUSEUMS

JULY-SEPTEMBER, 1958

## ANCIENT ART

\*Indicates object is illustrated

### ASSYRIAN

\**Bas-Relief*. VIII century B. C. Sandstone, H. 35 $\frac{1}{8}$ ". The Minneapolis Institute of Arts.

### GREEK

\**Head of an Idol*. Cycladic, early millennium B. C. Marble, H. 5 $\frac{3}{4}$ ". Jewett Arts Center, Wellesley College.

\**Horse Head*. End of V century. Bronze. The J. Paul Getty Museum, Malibu, California.

\**Herm*. VI century B. C. Marble. The J. Paul Getty Museum, Malibu, California.

### ROMAN

*Basin*. From Herculaneum. Alabaster, H. 17 $\frac{1}{4}$ "; Diam. (overall) 31 $\frac{1}{2}$ ". The Honolulu Academy of Arts.

### SOUTH ITALIAN

*Discus Thrower*. 480-470 B. C. Bronze, lost wax, H. 3 $\frac{11}{16}$ ". Smith College Museum of Art.

### SYRIAN

\**Tomb Portrait of a Young Man*. Palmyra, II century A. D. Limestone, H. 20 $\frac{3}{4}$ "; W. 16 $\frac{1}{4}$ ". The Cincinnati Art Museum.

## MEDIEVAL ART

### PAINTING

### FLEMISH

\*David, Gerard, *The Nativity*. Oil on panel, H. 33 $\frac{1}{2}$ "; W. 23 $\frac{1}{4}$ ". The Cleveland Museum of Art.

### GERMAN

*Manuscript Leaf*. 15th century. Illuminated initial and bust of prophet. Tempera on parchment, 14 $\frac{3}{4}$ " x 10 $\frac{3}{4}$ ". University of Louisville.

### ITALIAN

\*Bartolo, Taddeo di, *Death of St. Peter Martyr*. Ca. 1400. Tempera and gold leaf on panel, H. 14 $\frac{1}{4}$ "; W. 15 $\frac{1}{8}$ ". Smith College Museum of Art.

## MESOPOTAMIAN

ab al-Rahman al-Sufi, *The Constellation of Hercules*. 13th century. Illumination. H. 7"; W. 4 $\frac{1}{4}$ ". The Detroit Institute of Arts.

## SPANISH

\*The Langa Master, *Madonna and Child with Angels*. 15th century. Panel, H. 79 $\frac{1}{2}$ "; W. 40". The Museum of Fine Arts of Houston.

## DRAWING

## GERMAN

\**Crowning with Thorns*; \**Christ Carrying the Cross*. Double page illustration for *Biblia Pauperum*, ca. 1410. Ink and watercolor on paper. The Cleveland Museum of Art.

## ENGRAVING

## DUTCH or GERMAN

\*Master of the Amsterdam Cabinet (Housebook Master), *The Road to Calvary*. Drypoint, 129mm. x 193 mm. The Art Institute of Chicago.

## SCULPTURE

## MEXICAN

*Rabbit with Manacled Legs*. Vera Cruz, Huastec culture, 500-800 A. D. Sandstone, H. 11 $\frac{11}{16}$ "; W. 12 $\frac{15}{16}$ "; Th. 3 $\frac{9}{16}$ ". Worcester Art Museum.

## SPANISH

\**Don Sancho Saiz de Carillo* (tomb effigy). 1250-1300. Gilded and polychromed wood, H. 91"; W. 21". The Cincinnati Art Museum.

## RENAISSANCE TO TWENTIETH CENTURY ART

(Unless otherwise indicated, all paintings listed are oil on canvas)

### AMERICAN

Anonymous, *Portrait of Caroline Margaret Seagraves Mensch and her son, John Roseberry Mensch*. Ca. 1855. The Philadelphia Museum of Art.

Bierstadt, Albert, *The Wetterhorn with the Valley of the Granderwald*. H. 28 $\frac{1}{2}$ ; W. 20". Fine Arts Gallery of San Diego.

Bingham, George Caleb, *Order No. 11*. 1865. H. 56"; W. 79". The Cincinnati Art Museum.

Brown, George L., *Shipwrecked*. Fine Arts Gallery of San Diego.

Cole, Thomas, *The Return from the Tournament*. H. 39 $\frac{1}{4}$ ; W. 60 $\frac{1}{4}$ ". The Corcoran Gallery of Art, Washington, D. C.

Harding, Chester, *Portrait of Solomon Sibley*. H. 29 $\frac{1}{8}$ ; W. 24". The Detroit Institute of Arts.

Harnett, William M., *The Last Rose of Summer*. 1886. H. 24"; W. 20". The Cincinnati Art Museum.

Richards, William Trost, *Mount Marcy*. H. 42"; W. 30". Henry Art Gallery, University of Washington.

Tisdale, Elkanah, *Portrait of General Knox*. Miniature. The Museum of Fine Arts, Boston.

#### DUTCH

\*Anonymous, *Fool Laughing at Folly*. Ca. 1500, formerly attri. to Quentin Massys. Oil on panel, H. 14"; W. 9 $\frac{1}{2}$ ". Jewett Arts Center, Wellesley College.

\*Rembrandt, *St. Bartholomew*. Oil on panel, H. 24 $\frac{7}{8}$ "; W. 18 $\frac{3}{4}$ ". Worcester Art Museum.

Victors, Jan, *Joseph Telling the Dreams of the Servants to Pharaoh*. H. 62 $\frac{1}{2}$ "; W. 80". The Wadsworth Atheneum, Hartford.

#### ENGLISH

Lely, Peter, *Portrait of a Man*. H. 48 $\frac{1}{2}$ "; W. 38 $\frac{1}{2}$ ". Jewett Arts Center, Wellesley College.

Wood, George, *The Kingsale for the West Indies; The Sea Nymph from Gibraltar; The Nassau for Cork and Guinna* (one painting—a large and 2 small ships, several smaller boats). 1736. Watercolor, L. 12"; W. 7". Colonial Williamsburg.

*Idem, The Deal-Castle for the Streights; The Elizabeth for Carolina; The Betty for Boston; The Dolphin from Bordeaux*. 1736. Watercolor, L. 12"; W. 7". Colonial Williamsburg.

#### FLEMISH

\*Dyck, Anthony van, *The Betrayal of Christ*. H. 55"; W. 44 $\frac{1}{2}$ ". The Minneapolis Institute of Arts.

#### FRENCH

Courbet, Gustave, *Chevreuil sous Bois*. H. 18"; W. 21 $\frac{1}{4}$ ". University of Michigan Museum of Art.

\*Fantin-Latour, Henri, *Still-Life with Wallflowers*. H. 14"; W. 17 $\frac{1}{4}$ ". Lyman Allyn Museum, New London.

Guillaumin, (Jean-Baptiste) Armand, *Breton Landscape*. Ca. 1886-1890. H. 28 $\frac{3}{4}$ "; W. 39 $\frac{1}{2}$ ". Jewett Arts Center, Wellesley College.

\*Largillièrè, Nicolas de, *Portrait of a Man*. H. 25 $\frac{1}{2}$ "; W. 21 $\frac{1}{2}$ ". Seattle Art Museum.

Renoir, Auguste, *Le Chemin du Village*. H. 9 $\frac{1}{4}$ "; W. 14 $\frac{3}{4}$ ". The Newark Museum.

\*Toulouse-Lautrec, Henri, *Portrait of Frederic Wenz*. H. 23"; W. 21". The Museum of Fine Arts of Houston.

#### GERMANY

\*Holbein, Hans, the Younger, *Portrait of Sir Thomas More*. Oil on wood, Diam. 2 $\frac{9}{16}$ ". The Cleveland Museum of Art.

#### INDIAN

*A Bird*. School of Jehangir, 17th century. Miniature, H. 6 $\frac{5}{16}$ "; W. 4 $\frac{3}{8}$ ". The Detroit Institute of Arts.

#### ITALIAN

Dolci, Carlo, *The Penitent Magdalen*. H. 25 $\frac{1}{2}$ "; W. 20". Jewett Arts Center, Wellesley College.

Giordano, Luca, *The Triumph of David*. H. 24 $\frac{1}{4}$ "; W. 30". Jewett Arts Center, Wellesley College.

\*Signorelli, Luca, *Two Studies of Nude Figures*. 1498. Oil on panel: male nudes, H. 27 $\frac{1}{4}$ "; W. 16 $\frac{1}{4}$ ". Man and woman, H. 26 $\frac{3}{4}$ "; W. 16 $\frac{1}{2}$ ". The Toledo Museum of Art.

#### PERSIAN

Risa-i-Abbasí, *The Young Portuguese*. 17th century miniature, H. 5 $\frac{1}{4}$ "; W. 7 $\frac{9}{16}$ ". The Detroit Institute of Arts.

#### SPANISH

\*Orrente, Pedro, *Adoration of the Shepherds*. H. 31 $\frac{1}{4}$ "; W. 43". The Museum of Fine Arts of Houston.

\*Pacheco, Francisco, *Portrait of a Knight of Santiago*. 1626. H. 22 $\frac{1}{2}$ "; W. 18 $\frac{3}{8}$ ". Lawrence Art Museum, Williams College.

#### DRAWING

#### AMERICAN

Cassatt, Mary, *The Banjo Lesson*. Pastel on paper, H. 28"; W. 22 $\frac{1}{2}$ ". The Virginia Museum of Fine Arts, Richmond.

Ropes, Joseph, *Portrait of Henry W. Longfellow*. Colored crayon, pencil and chalk, H. 6 $\frac{1}{2}$ "; W. 5 $\frac{9}{16}$ " (sheet). *Portrait of George F. Wright*. Pencil, H. 5 $\frac{3}{16}$ "; W. 4 $\frac{3}{16}$ " (sheet). The Wadsworth Atheneum, Hartford.

#### ENGLISH

Rossetti, Dante Gabriel, *Jane Burden Reclining*. Pencil, H. 9 $\frac{1}{8}$ "; W. 10 $\frac{1}{4}$ ". The Museum of Fine Arts, Boston.

#### FLEMISH

Breugel, Pieter, the Elder, *Mountain Landscape with Four Travelers*. 1560. Pen and light brown ink on cream paper, H.  $5\frac{1}{2}$ "; W.  $7\frac{7}{16}$ ". Smith College Museum of Art.

#### FRENCH

Cézanne, Paul, *Self-Portrait and Apple*. Pencil, H.  $6\frac{1}{4}$ "; W. 9". The Cincinnati Art Museum. Chassériau, Théodore, *Portrait of Madame Monnerot*. Pencil. The Brooklyn Museum.

#### ITALIAN

\*Barbieri, Giovanni Francesco (Guercino), *Mars and Cupid*. Pen and ink, H. 255 mm.; W. 183 mm. Allen Memorial Art Museum, Oberlin College. Carracci, Annibale, *Landscape*. Pen and ink on white paper, H.  $8\frac{1}{2}$ "; W.  $15\frac{1}{8}$ " (sight). University of Michigan Art Museum.

Guardi, Francesco, *Macchiette*. 1780-1790. Pen and brown ink and wash on cream paper, H.  $3\frac{1}{16}$ "; W.  $11\frac{3}{8}$ ". Smith College Museum of Art.

Piranesi, Giovanni Battista, *Standing Young Man*. Ca. 1775-1778. Pen and deep brown ink; scribbles in black chalk; on white paper, H.  $7\frac{1}{16}$ "; W.  $4\frac{1}{2}$ ". University of Michigan Museum of Art.

#### ENGRAVING

#### AMERICAN

Birch, William, *Sedgley the Seat of Mr. William Cramond, Pennsylvania*. 1860. Etching and stipple, restrike. First published 1808. The Philadelphia Museum of Art.

Tiller, Robert, *The Dam at Fair Mount Water Works*. Etching and engraving after a painting of 1825 by Thomas Birch. The Philadelphia Museum of Art.

#### FRENCH

Duvet, Jean, *Duvet Studying the Apocalypse*. Brilliant early impression of one of the rarest of his prints. The Philadelphia Museum of Art.

Fragonard, Jean Honoré, *Monsieur Fanfan*. 1782. Etching. The Philadelphia Museum of Art.

#### GERMAN

Siegen, Ludwig von, *Mary, Princess of Orange*. Mezzotint engraving. The Museum of Fine Arts, Boston.

#### SCULPTURE

#### BELGIAN

Meunier, Constantin, *Foundryman*. Bronze, H. 18". Jewett Arts Center, Wellesley College.

#### FRANCO-FLEMISH

Anonymous, *The Temptation of Adam and Eve*. Late 17th century. Terracotta relief. The Museum of Fine Arts, Boston.

#### FRENCH-CANADIAN

Valin, Jean(?), *Retable*. Quebec, mid-18th century. Pine, painted white and gilded, H. (w. finials)  $3\frac{1}{2}$ "; W.  $7\frac{3}{4}$ "; D. 15". The Detroit Institute of Arts.

#### GERMAN

Mauch, Daniel (attri. to), *Virgin Offering a Bunch of Grapes to the Christ Child*. Boxwood, H.  $7\frac{1}{4}$ "; W.  $5\frac{1}{2}$ ". The Virginia Museum of Fine Arts, Richmond.

#### ITALIAN

Aspetti, Tiziano, *Venus*. Bronze, H.  $9\frac{3}{4}$ ". University of Michigan Museum of Art.

\*Bologna, Giovanni da, *Crouching Man*. Ca. 1579. Bronze, H.  $11\frac{1}{4}$ ". The Toledo Museum of Art.

#### SPANISH

\*Salzillo (Zarcillo) y Alcaraz, Francisco Antonio, *St. Teresa of Avila*. Polychromed wood, H.  $22\frac{1}{2}$ ". Jewett Arts Center, Wellesley College.

#### DECORATIVE ARTS

#### CERAMICS

*Jugs* (pair). English (London), William Cockridge, 1576. Antique Tiger Ware with silver mounts. The Virginia Museum of Fine Arts, Richmond.

\**Plates* (set of 12). Holland (Delft), ca. 1750. Tin-glazed earthenware, blue and white, painted with scenes of a whaling expedition, Diam. 10" ea; mark of "the Porcelain Axe" factory. The Toledo Museum of Art.

\**Tankard*. Meissen, ca. 1735. Earl of Jersey Service. Porcelain decorated by Adam Friedrich von Loewenfinck, H.  $6\frac{1}{4}$ ". Seattle Art Museum.

*Teapot*. American (Philadelphia), Tucker, ca. 1830. Porcelain, gold and moss rose pattern. The Philadelphia Museum of Art.

*Urn with Cover*. Chinese, 18th century. Export porcelain, blue floral design, H. with cover 8"; Diam.  $7\frac{1}{2}$ ". The Detroit Institute of Arts.

#### FURNITURE

\**Mirror*. American (Philadelphia), John Elliot. The Philadelphia Museum of Art.

\**Side Chair*. American (Philadelphia), ca. 1710. Mahogany, Queen Anne style, H.  $42\frac{1}{4}$ ". Colonial Williamsburg.

*Tall Case Clock*. American (Philadelphia), Joseph Wills. The Philadelphia Museum of Art.  
*Torcheres* (pair). English, ca. 1760. Mahogany, H. 49"; Diam. of base 22". Colonial Williamsburg.

#### GLASS

\**Flute Glass* (a so-called "Orange Flute"). Dutch, ca. 1655-1657. Diamond-point engraved, H. 17 $\frac{3}{8}$ ". The Toledo Museum of Art.

#### METAL

\**Candlesticks* (pair). English, Lewis Mettayer. Silver, engraved crest of Queen Anne on base, H. 7 $\frac{1}{2}$ "; Diam. of base 4". Colonial Williamsburg.

\**Covered Cup*. English, ca. 1650. Silver-gilt. The Museum of Fine Arts, Boston.

\**Epergne*. French, Louis XV. Gilded bronze, H. 11". Jewett Arts Center, Wellesley College.

*Sconces* (pair). American, probably Philip Syng, early 18th century. Brass. The Philadelphia Museum of Art.

*Tablespoon*. American, Paul Revere, 1889. Silver. The Detroit Institute of Arts.

*Urn and Cover*. American, Benjamin Pierpont, 1790. Silver, H. to top of finial 6 $\frac{1}{2}$ "; Diam. at top 4 $\frac{1}{4}$ ". The Detroit Institute of Arts.

#### TEXTILES

*Tablecloth*. Flemish, 2nd quarter 16th century. Linen damask, illustrating the story of Judith. The Philadelphia Museum of Art.

#### VARIA

*Bedroom*, from Hamilton Palace. English, ca. 1725. The Detroit Institute of Arts.

*Carved Charles II Staircase*. Irish, 17th century. The Detroit Institute of Arts.

*Elizabethan Carved Oak Panelled Room from Standish Hall*. English, ca. 1600. The Detroit Institute of Arts.

*Elizabethan Oak Panelled Room from House in Exeter*. English, 16th century. The Detroit Institute of Arts.

*Group of Architectural Elements* from French, Spanish, Italian and English buildings, 12th-16th century. The Detroit Institute of Arts.

## TWENTIETH CENTURY ART PAINTING

#### AMERICAN

\**Carles, Arthur B.*, *White Callas*. 1925. H. 50 $\frac{1}{2}$ "; W. 37 $\frac{1}{2}$ ". The Pennsylvania Academy of the Fine Arts, Philadelphia.

\**Dove, Arthur G.*, *Fields of Grain as Seen from Train*. 1931. H. 24"; W. 34". Albright Art Gallery, Buffalo.

*Eades, Luis, War Prisoners*. Watercolor, H. 18"; W. 26". The Butler Institute of American Art, Youngstown.

*Feininger, Lyonel, Connecticut Hills*. 1950. Watercolor, H. 11 $\frac{1}{2}$ "; W. 18 $\frac{1}{4}$ " (sight). University of Michigan Museum of Art.

*Idem, The Green Bridge*. 1916. H. 49 $\frac{1}{2}$ "; W. 39 $\frac{1}{2}$ ". The North Carolina Museum of Art, Raleigh.

\**Hartigan, Grace, New England, October*. 1957. H. 68 $\frac{1}{4}$ "; W. 83". Albright Art Gallery, Buffalo. Hartley, Marsden, *Rising Wave, Indian Point, Georgetown, Maine*. 1937-1938. H. 22"; W. 28". The Baltimore Museum of Art.

\**Henri, Robert, Portrait of Margaret Gove*. Ca. 1910. H. 24"; W. 20". Seattle Art Museum.

*Hofmann, Hans, Fantasia in Blue and Red*. 1956. Gouache, H. 22 $\frac{1}{2}$ "; W. 28 $\frac{1}{4}$ ". The Baltimore Museum of Art.

*Idem, Sommermachtstraum*. 1957. H. 52"; W. 60". Albright Art Gallery, Buffalo.

*Kline, Franz, Yellow, Red, Green, Blue*. 1956. H. 24"; W. 18 $\frac{1}{2}$ ". The Baltimore Museum of Art.

*Koenig, John, An Abstraction*. 1958. Gouache collage, H. 18 $\frac{1}{4}$ "; W. 18 $\frac{1}{4}$ ". Seattle Art Museum.

\**Lebrun, Rico, Descent from the Cross*. 1950. Duco on upson board, H. 96"; W. 120". The Art Gallery of Toronto.

*Moran, Thomas, An Arizona Sunset Near the Grand Canyon*. H. 20"; W. 30". The Butler Institute of American Art, Youngstown.

\**O'Keeffe, Georgia, Abstraction*. 1926. H. 30"; W. 18". Whitney Museum of American Art, New York.

*Palazzola, Guy, Prometheus Rebound*. 1957. H. 35"; W. 48". The Butler Institute of American Art, Youngstown.

\**Prendergast, Maurice, The Flying Horses*. Ca. 1906-1912. H. 23 $\frac{1}{4}$ "; W. 32 $\frac{1}{4}$ ". The Toledo Museum of Art.

*Price, C. S., Two Heads*. Oil on board. H. 15 $\frac{1}{2}$ "; W. 20 $\frac{1}{4}$ ". The North Carolina Museum of Art, Raleigh.

\**Roesch, Kurt, Imagined Music*. 1957. H. 40"; W. 55". Albright Art Gallery, Buffalo.

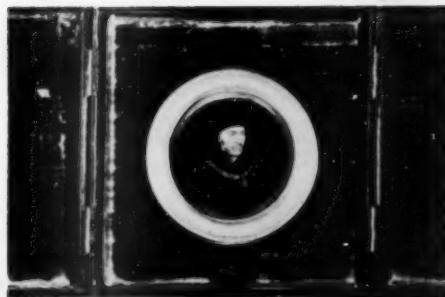
\**Stamos, Theodoros, Levant for E. W. R.* 1958. H. 80"; W. 70". Albright Art Gallery, Buffalo. *Idem, Swamp Forest*. 1958. H. 60 $\frac{3}{4}$ "; W. 71 $\frac{1}{4}$ ". The Baltimore Museum of Art.

*Stuempfig, Walter, Fornace Street*. H. 26"; W. 30". Whitney Museum of American Art, New York.

*Tobey, Mark, Serpentine*. 1955. Tempera, H. 29 $\frac{1}{4}$ "; W. 39 $\frac{1}{2}$ ". Seattle Art Museum.

*Idem, Space Continuum*. 1957. Tempera, H. 40"; W. 30". The Baltimore Museum of Art.

*Watkins, Franklin, Crucifixion*. Ca. 1930. H. 24 $\frac{1}{2}$ "; W. 28". The Pennsylvania Academy of the Fine Arts, Philadelphia.



TOP: 1. Anonymous, *Fool Laughing at Folly*. Dutch, ca. 1500. Jewett Arts Center, Wellesley College. 2. THE LANGA MASTER, *Madonna and Child with Angels*. The Museum of Fine Arts of Houston. 3. FRANCISCO ANTONIO SALZILLO y ALCARAZ, *St. Theresa of Avila*. Jewett Arts Center, Wellesley College.

CENTER: 1. HANS HOLBEIN THE YOUNGER, *Portrait of Sir Thomas More*. The Cleveland Museum of Art. 2. TADDEO DI BARTOLO, *Death of St. Peter Martyr*. Smith College Museum of Art.

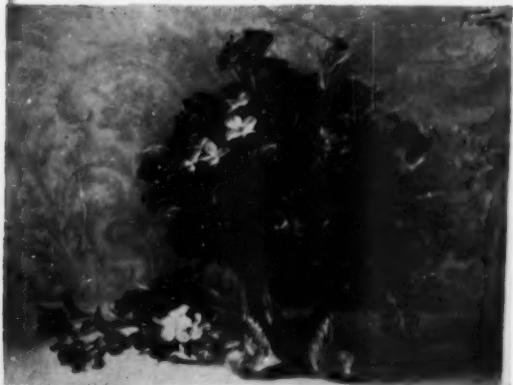
BOTTOM: 1. PEDRO ORRENTE, *Adoration of the Shepherds* (detail). The Museum of Fine Arts of Houston. 2. GERARD DAVID, *The Nativity*. The Cleveland Museum of Art. 3. ANTHONY VAN DYCK, *The Betrayal of Christ*. The Minneapolis Institute of Arts.



TOP: 1. LUCA SIGNORELLI, *Study of Nude Figures*. The Toledo Museum of Art. 2. GIOVANNI DA BOLOGNA, *Crouching Man*. The Toledo Museum of Art. 3. LUCA SIGNORELLI, *Study of Nude Figures*. The Toledo Museum of Art.

CENTER: NICOLAS DE LARGILLIÈRE, *Portrait of a Man*. Seattle Art Museum.

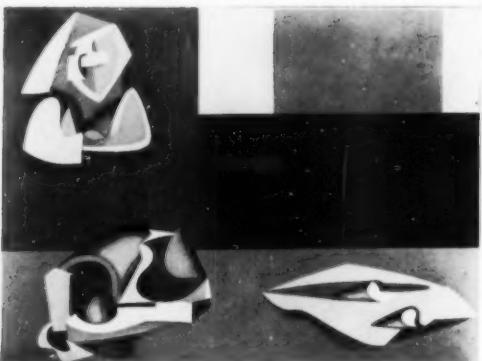
BOTTOM: 1. FRANCESCO PACHECO, *Portrait of a Knight of Santiago*. Lawrence Art Museum, Williams College. 2. REMBRANDT, *St. Bartholomew*. Worcester Art Museum.



TOP: 1. ROBERT HENRI, *Portrait of Margaret Gove*. Seattle Art Museum. 2. HENRI TOULOUSE-LAUTREC, *Portrait of Frederic Wenz*. The Museum of Fine Arts of Houston.

CENTER: 1. GUSTAV KLIMT, *Portrait of a Woman*. Allen Memorial Art Museum, Oberlin College. 2. FINO CONTE, *Giovanetta Pugliese*. The Art Gallery of Toronto.

BOTTOM: 1. MAURICE PRENDERGAST, *The Flying Horses*. The Toledo Museum of Art. 2. HENRI FANTIN-LATOUR, *Still-Life with Wallflowers*. Lyman Allyn Museum, New London.



TOP: 1. MAURICE VLAMINCK, *Still-Life*. The Museum of Fine Arts of Houston. 2. JEAN HÉLION, *Composition Dramatique*. Seattle Art Museum.

CENTER: 1. RICO LEBRUN, *Descent from the Cross*. The Art Gallery of Toronto. 2. ARTHUR G. DOVE, *Fields of Grain as Seen from Train*. The Albright Art Gallery, Toronto.

BOTTOM: 1. ARTHUR B. CARLES, *White Callas*. The Pennsylvania Academy of the Fine Arts, Philadelphia. 2. CHAIM SOUTINE, *Carcass of Beef*. The Minneapolis Institute of Arts. 3. GEORGIA O'KEEFE, *Abstraction*. Whitney Museum of American Art, New York.

#### AUSTRIAN

\*Kokoschka, Oskar, *Two Nudes*. 1913. H. 57 $\frac{1}{4}$ "; W. 32 $\frac{1}{2}$ ". Jewett Arts Center, Wellesley College.

#### DUTCH

\*Diederens, J., *Summer*. 1955. H. 51 $\frac{3}{4}$ "; W. 72 $\frac{1}{4}$ ". The Toledo Museum of Art.

#### ENGLISH

\*Fraser, Donald Hamilton, *Still-Life*. H. 30"; W. 20". The Museum of Fine Arts, Boston.  
Scott, William, *Classical Still-Life*. 1956. H. 43 $\frac{1}{2}$ "; W. 72". The Art Gallery of Toronto.

#### FRENCH

\*Héilon, Jean, *Composition Dramatique*. 1939. Seattle Art Museum.  
Mathieu, Georges, *Painting*. 1954. H. 38"; W. 51". Jewett Arts Center, Wellesley College.  
Matisse, Henri, *Noir et Rouge*. 1950. Collage, H. 16 $\frac{1}{4}$ "; W. 21 $\frac{1}{4}$ ". Jewett Arts Center, Wellesley College.  
*Idem*, *Ni au Canapé Jaune*. 1926. H. 21 $\frac{1}{4}$ "; W. 32". The National Gallery of Canada, Ottawa.  
Metzinger, Jean, *Still-Life*. H. 45 $\frac{1}{4}$ "; W. 31 $\frac{3}{4}$ ". The Cincinnati Art Museum.  
Vlaminck, Maurice, *Still-Life*. 1905-1906. Fauve period. H. 29"; W. 24". The Museum of Fine Arts of Houston.

#### GERMAN

\*Beckmann, Max, *Blindman's Buff*. The Minneapolis Institute of Arts.

#### ITALIAN

Afro, Basaldella, *Paesaggio Rosso*. H. 38 $\frac{1}{2}$ "; W. 25 $\frac{1}{2}$ ". The Virginia Museum of Fine Arts, Richmond.

#### RUSSIAN

\*Soutine, Chaim, *Carcass of Beef*. H. 45 $\frac{1}{4}$ "; W. 31 $\frac{1}{2}$ ". The Minneapolis Institute of Arts.

#### DRAWING

##### AMERICAN

Glackens, William J., untitled. Ca. 1915. Wash, H. 13 $\frac{1}{2}$ "; W. 17 $\frac{1}{2}$ ". The Montclair Art Museum.  
Lebrun, Rico, *The Crucifixion*. Ink and wash, H. 11"; W. 23". The North Carolina Museum of Art, Raleigh.  
Parish, Anne, *The Story of Appleby Capple* (24 drawings). The Wadsworth Atheneum, Hartford.  
Yunkers, Adja, *Equable Autumn*. 1957. Pastel, H. 40"; W. 26". The Baltimore Museum of Art.

##### AUSTRIAN

\*Klimt, Gustav, *Portrait of a Woman*. Ca. 1903-1905.

Pastel on paper, H. 512 mm.; W. 277 mm. Allen Memorial Art Museum, Oberlin College.

#### FRENCH

Forain, Jean Louis, *Seated Girl*. Ink and wash, H. 5"; W. 4 $\frac{1}{4}$ ". University of Louisville.

#### GERMAN

\*Heckel, Erich, *Portrait of Mrs. Heckel*. 1914. Watercolor and pencil, H. 20 $\frac{1}{2}$ "; W. 12 $\frac{1}{8}$ ". The Baltimore Museum of Art.

#### SWISS

Seligmann, Kurt, 20 color sketches for the Menotti ballet, *The Unicorn, the Gorgon and The Manticore*. Crayon and pencil, H. 11"; W. 8". Walker Art Center, Minneapolis.

#### ENGRAVING

#### GERMAN

Beckmann, Max, *Portfolio, Jahrmarkt*. 10 etchings varying in size from 8" x 5 $\frac{1}{2}$ " to 13" x 10 $\frac{1}{2}$ ". University of Louisville.

#### SWISS

Klee, Paul, *Comedian I*. Etching. The Minneapolis Institute of Arts.

#### SCULPTURE

#### AMERICAN

Bartlett, Paul W., *Reclining Woman*. Bronze, H. 12 $\frac{1}{2}$ ". The Baltimore Museum of Art.  
Bertoia, Harry, *Hanging Sculpture*. Bronze, H. 48 $\frac{1}{2}$ "; W. 18"; D. 9 $\frac{1}{2}$ ". The Virginia Museum of Fine Arts, Richmond.  
Calder, Alexander, *Model for Museum of Modern Art Mobile*. 1937-1938. Painted sheet iron and wire, 55" extended. Jewett Arts Center, Wellesley College.  
Gross, Chaim, *Sisters*. 1946. Italian pink marble, H. 41". Whitney Museum of American Art, New York.  
*Idem*, *Snake and Birds*. 1954. Lignum vitae, H. 60"; W. 12". Whitney Museum of American Art, New York.  
Quinn, Edmund, *Bust of Eugene O'Neill*. The Newark Museum.

#### CANADIAN

Kahane, Anne, *Woman with Apron*. 1958. Mahogany, H. 36". The Art Gallery of Toronto.

*FRENCH*

\*Arp, Jean (Hans), *L'Etoile-Grande Edition*. 1956.  
Polished bronze, H. 25". Albright Art Gallery,  
Buffalo.

*GERMAN*

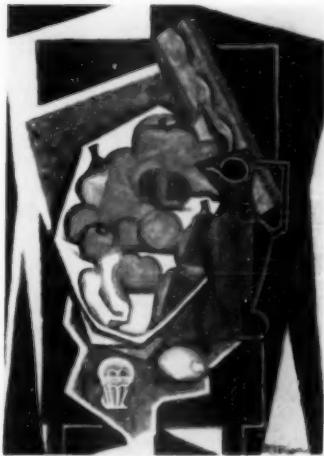
\*Kollwitz, Käthe, *Tower of Mothers*. Bronze, H.  
11 $\frac{1}{4}$ ". Seattle Art Museum.

*ITALIAN*

\*Conte, Pino, *Giovanetta Pugliese*. 1954. Bronze,  
H. 22". The Art Gallery of Toronto.

*SWISS*

Giacometti, Alberto, *Standing Figure*. 1957. Bronze,  
H. 27 $\frac{1}{2}$ ". University of Michigan Museum of  
Art.



TOP: 1. JEAN METZINGER, *Still-Life*. The Cincinnati Art Museum. 2. OSKAR KOKOSCHKA, *Two Nudes*. Jewett Arts Center, Wellesley College.

CENTER: MAX BECKMANN, *Blindman's Buff*. The Minneapolis Institute of Arts.

BOTTOM: 1. KÄTHE KOLLWITZ, *Tower of Mothers*. Seattle Art Museum. 2. JEAN (HANS) ARP, *L'Etoile-Grande Edition*. Albright Art Gallery, Buffalo.



TOP: 1. *Christ Carrying the Cross*. German, ca. 1410. The Cleveland Museum of Art.  
2. *Crowning with Thorns*. German, ca. 1410. The Cleveland Museum of Art.

CENTER: THE MASTER OF THE AMSTERDAM CABINET, *The Road to Calvary*. The Art Institute of Chicago.

BOTTOM: 1. ERICH HECKEL, *Portrait of Mrs. Heckel*. The Baltimore Museum of Art.  
2. FRANCESCO BARBIERI (GUERCINO), *Mars and Cupid*. Allen Memorial Art Museum, Oberlin College.



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TOP: 1. KURT ROESCH, *Imagined Music*. Albright Art Gallery, Buffalo. 2. GRACE HARTIGAN, *New England, October*. Albright Art Gallery, Buffalo.

CENTER: 1. DONALD HAMILTON FRASER, *Still-Life*. The Museum of Fine Arts, Boston. 2. THEODOROS STAMOS, *Levant* for E. W. R. Albright Art Gallery, Buffalo.

BOTTOM: 1. HANS HOFMANN, *Sommernachtstraum*. Albright Art Gallery, Buffalo. 2. J. DIEDEREN, *Summer*. The Toledo Museum of Art.

*Pennsylvania Dutch Folk Arts, from Geesey Collection and Others.*  
Philadelphia Museum of Art, 1959. 34 pp., illustrated.

A special publication issued to mark the completion of a new series of decorative arts galleries, this handbook is an attractive and useful survey in brief of Pennsylvania German crafts. The text is by Frances Lichten, a well-known expert in this field, who was in charge of the Archives of American Art's survey of documentary resources in Philadelphia.

The Pennsylvania German crafts are a remarkable instance of the survival of tradition in a peasant society. The Palatines and Swiss began arriving in Pennsylvania in 1683—and continued to emigrate in search of land and religious liberty until the Revolution. They came by congregations, farmers and artisans together, but settled in their own German-speaking settlements. The settlement of the country occupied their energies until about 1760. From this date onward for about a century the Pennsylvania German craftsmen produced the distinctive and charming handcrafts which make them memorable. But the style of their productions is in a pre-baroque, even a medieval German peasant tradition, which, long since replaced by eighteenth century forms in their country of origin, welled up a century later on the far side of the seas.

A curious illustration of how rich and secure the Pennsylvania German lands were in the later eighteenth century is the great Georg Huber *schränk* or wardrobe, the finest and most elaborate piece of craftsmanship known from that tradition. It bears the date 1779. This was a year of exhausted

stalemate for the Revolutionary arms in the north and of military disasters in the south. This was the year when a craftsman in Lancaster County produced the masterpiece of Pennsylvania German cabinetmaking.

RUEL PARDEE TOLMAN, *The Life and Works of Edward Green Malbone, 1777-1807*. With an introduction by Theodore Bolton and a foreword by John Davis Hatch, Jr. New York, The New-York Historical Society, 1958.

This life of the greatest American miniature painter and checklist of his works is also the best monument of the author's life of quiet scholarship. Mr. Tolman's serious historical study of American miniatures began in 1925. He organized several exhibitions and developed an important collection of American miniatures in the National Collection of Fine Arts (Smithsonian Institution), Washington. This book was his *magnum opus*.

Malbone was the illegitimate son of a merchant and land-owner of Newport, Rhode Island. He was self-taught as an artist. At seventeen he left home to make his own way in the world. Yet he had a personal distinction and an artistic skill which ensured his success from the first. Allston, who knew him well, said of him: "He had the happy talent . . . of elevating the character without impairing the likeness; this was remarkable in his male heads; and no woman ever lost any beauty from his hand . . . To this he added a grace of execution all his own . . ."



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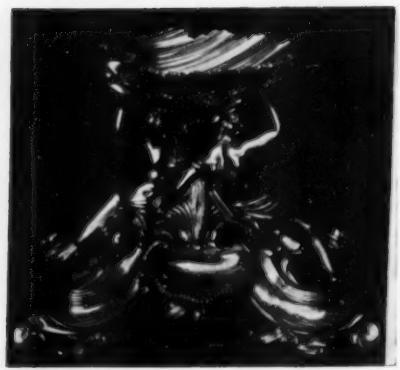
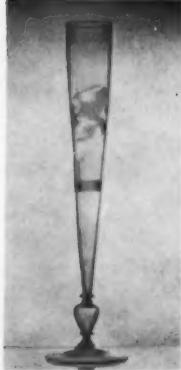
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TOP: 1. *Plate*. Delft, ca. 1750. The Toledo Museum of Art. 2. *Mirror*. American, John Elliot. The Philadelphia Museum of Art. 3. *Plate*. Delft, ca. 1750. The Toledo Museum of Art.

CENTER: 1. *Covered Cup*. English, ca. 1650. The Museum of Fine Arts, Boston. 2. *Flute Glass*. Dutch, ca. 1655-1675. The Toledo Museum of Art. 3. *Tankard*. Meissen, ca. 1735. Seattle Art Museum.

BOTTOM: 1. *Candlesticks*. English, Lewis Mettayer. Colonial Williamsburg. 2. *Side Chair*. American, ca. 1710. Colonial Williamsburg. 3. *Epergne*. French, Louis XV Period. Wellesley College.

Indeed, the character of his miniatures is animation and elegance in the likenesses of men; and he would make one believe that American women were never so attractive as during the twelve years of his career. Yet his miniatures have none of the insipid prettiness which is the curse of the art today.

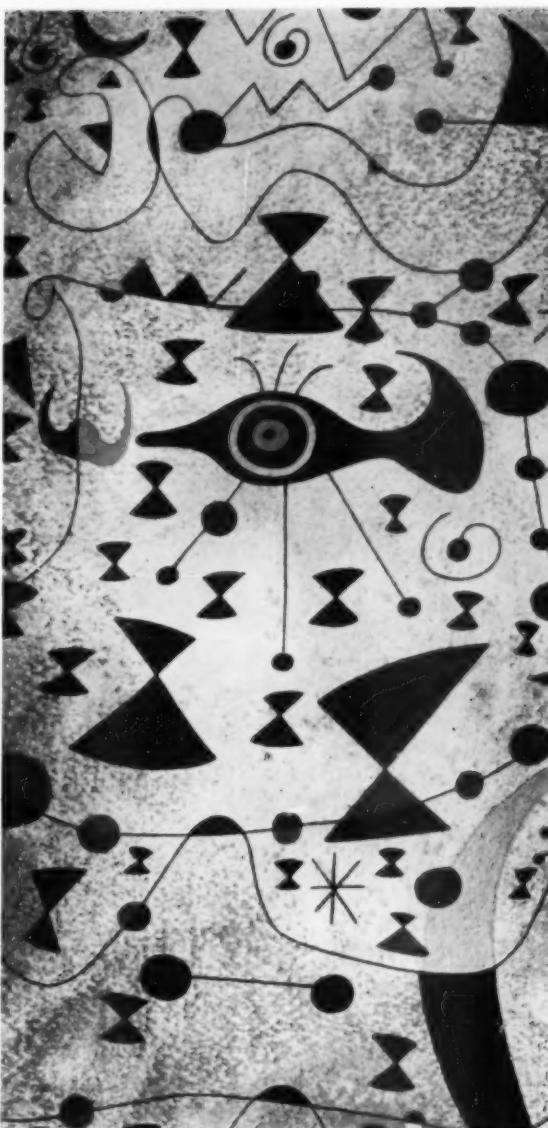
The life and catalogue are based upon previously unused original sources, including Malbone's account book (reproduced in facsimile) in the collection of Mr. John Davis Hatch, Jr. It gives a detailed narrative of his life and artistic development, catalogues all his known work, reproduces most of his now presently located miniatures, and is as complete and useful as such a work can be.

*Hudson Valley Paintings, 1700-1750. The Schuyler Painter, the Gansevoort Limner, Aetatis Suae Paintings, Anonymous Portraits, Religious Paintings in the Albany Institute of History and Art.* Foreword by Laurence McKinney; Introduction by Robert G. Wheeler; notes on the paintings and catalogue by Janet R. MacFarlane. Published by the Albany Institute of History and Art, 1959. 41 engravings, 48 pp.

No questions are more teasing and interesting to an American art historian than the first ones of all: in what form did the art of painting cross the ocean to take root in the New World? and who were its earliest native-born practitioners? For those who have tried to find answers to these questions, one of the key places on the continent is the Albany Institute of History and Art. Albany was founded as Fort Orange by the Dutch in 1624 near the head of tidewater on the Hudson River. Standing where the ancient Indian trail from Massachusetts to Niagara crossed the great water-road from New York to Canada, it was one of the strategic spots on the continent. It attracted strong personalities—Schuylers, Van Rensselaers, Van Schaicks, Ver Plancks and others among the Dutch; Clintons and Livingstons among the English. Among those families in the first years of the eighteenth century practised some of the earliest and most interesting native-born painters we can recognize on this continent, as well as some of the earliest migrant-painters from Europe.

The Albany Institute owns eighteen of their portraits, painted between 1700 and 1750; a painted hatchment of the Van Schaick family; and twelve paintings of Biblical subjects. They are now published for the first time in a careful catalogue, prepared by the present director Miss Janet R. MacFarlane, with a useful historical essay on the culture of the Hudson River Dutch by Robert Wheeler. It is the first publication of the Cogswell Fund, a donation in memory of Ledyard Cogswell, Jr., for twenty-nine years president of the Albany Institute. Nothing could be more appropriate, or more welcome.

Four of the portraits are given to migrant artists from Europe, the Scot, John Watson, established here by 1714; the somewhat legendary Pieter Vanderlyn, who is said to have come from Holland about 1718; and John Wollaston, active in New York from 1749 to 1752. The great interest of the group is, however, in the work of the Schuyler Painter, although the key work of his *œuvre*, *Pieter Schuyler*, belongs to the City of Albany and is not in this catalogue. The technical training of this anonymous artist is simply the artisan's craft of colors shown in the Van Schaick hatchment;



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but his natural gifts of pictorial structure and sense of human character make him the first notable "untrained professional" artist of the American tradition. A number of these paintings have been cleaned recently, revealing inscriptions and dates invisible before. As a consequence Miss MacFarlane keeps Flexner's *Gansevoort Limmer* but abandons his *Aetatis Suae Limmer* wholly and her catalogue makes a good case for doing so.

The religious paintings form a much more naïve group. Two of them are traced very convincingly to engravings in the Schuyler and Van Rensselaer Bibles, preserved in the Institute's library; and the remainder were no doubt equally based upon European engravings. They illustrate, however, a greater force of pietistic religion in Hudson River Dutch life and a greater interest in narrative pictures than we are accustomed to think of in Colonial culture. Thus in their own way these, too, are a precious document for the inner life of Colonial America.

Though brief, this is a real contribution to a difficult and interesting question.

*Handbook of the Collections* in the William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts. Fourth ed. Kansas City, 1959.

This fourth edition of the Nelson Gallery *Handbook* is an impressive addition to the small group of handbooks published by American museums. It is impressive in its size, in its text, in the number of its illustrations. But it is still more remarkable for the calibre of the collections it comments. Opened only twenty-five years ago, the Nelson Gallery has become one of the great museums in America, one of those which no visitor to the United States can afford to bypass. A wealthy institution, it has a well-planned policy of acquisitions made evident by the objects illustrated in the *Handbook*; among recent acquisitions are the Petrus Christus *Madonna and Child*, a particularly important wax study for *The Thinker*, a late Lawrence of *Mrs. William Lock of Norbury*, which the painter rightly considered one of his finest achievements, and the larger part of the Starr collection of European and American miniatures. One section of the Museum has, however, been even more favored: twentieth century art, with significant examples. More than a third of the *Handbook* is given to a survey of the Oriental collections, which remain the Museums' most striking feature. Few museums anywhere can display such an extraordinary series as the Chinese paintings of the Nelson collection; as the author of the *Handbook* says, "the collection of Chinese art, more than any other in the Gallery, approaches the ideal of presenting the varied but interrelated aspects of the long art tradition of a single culture".

R. R. WARK, *Sculpture in the Huntington Collection*. Los Angeles, Anderson, Ritchie and Simon, 1959.

The more significant part of the large Huntington sculpture collection is composed of late sixteenth century Italian and Flemish bronzes, and of French marble and terracotta sculpture of two centuries later. As the author of this excellent catalogue states in his Introduction (which is a valuable

introductory essay on the art of sculpture), the group deserves to be better known than it is, both for the problems which a number of pieces raise and for the high quality of a number of others; this booklet will do much to attain this aim. Many of the Huntington bronzes came through Duveen from the Morgan collections and were acquired *en bloc*, while, as Mr. Wark reminds us, a number of the eighteenth century French works belonged to George J. Gould. The present booklet discusses and illustrates only the most important works of the collection—about thirty-five in all—thus giving the homogeneity of quality and interest to a varied group. When discussing the earlier bronzes Mr. Wark is cautious, which is as it should be. More remarkably he is equally careful when studying the *dix-huitième*. Thus only one work (a small *Bather*) is given to Falconet from a group of six in his style owned by the Huntington Gallery; only one Clodion is attributed with confidence to the sculptor; and the excellent *Unknown Man* in terracotta (from the Albenas and Edouard Kann collections) is only hesitantly left to Houdon. In Mr. Wark's estimation the most important sculpture in the collection is *The Portrait of a Lady*, signed and dated "A. Houdon fecit an. 1777" which is indeed "one of Houdon's major achievements in the formal state portrait". The bust was called by Giacometti *Mme du Barry* (which is difficult to believe), and later the *Baroness de la Houze*. A third possibility, advanced by Mr. Girod de l'Ain in an important article on the Thellusson and the artists who worked for them (*Genava*, 1956), is that the sitter may be *Mme Paul Girardot de Vermenoux*.



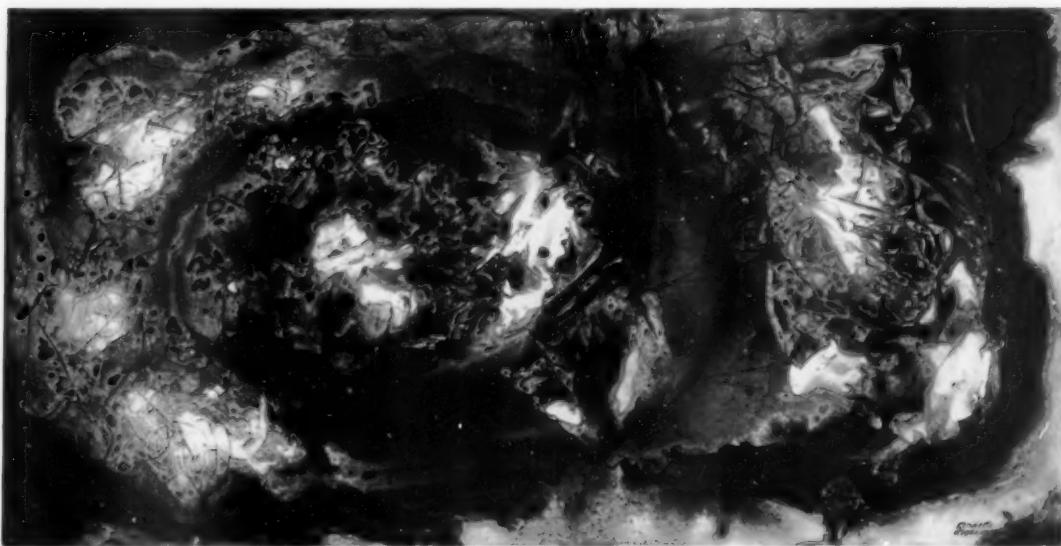
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WILLIAM LAMSON WARREN, "The Pierpont Limner and Some of His Contemporaries," Connecticut Historical Society *Bulletin*, Hartford, 1958.

As it was unassumingly published as an issue of a quarterly bulletin, there is some danger that this contribution to early eighteenth century American painting may pass unnoticed. It is in fact an extremely important essay. The exhibition, of which this *Bulletin* forms the catalogue, was devoted to a group of portraits "painted just before or after 1710, and having recognizable similarities to the work of the Pierpont Limner, who still remains unidentified." Twenty-seven portraits (all reproduced), all executed in the years 1710-1715, gave an excellent survey of the art of portraiture in New England within a very short period and helped to prove, as Mr. Warren states, that the history of New England portrait painting has been a continuous one, "not a series of short periods of activity brought to a final, or even fading chapter". The hands of several artists of limited ability, but having in common sincerity and a certain naïve charm, are recognized in this group by the organizer of the exhibition, the Pierpont Limner himself, to whom Mr. Warren attributed ten portraits, and the Pepperrell Limner being the two most important.

ELIZABETH DU GUÉ TRAPIER, *El Greco—Early Years at Toledo 1576-1586*. New York, The Hispanic Society of America, 1958.

This is still another of those enormously useful studies

published in surprisingly large number by The Hispanic Society of America—all characterized by their scholarly quality, their easy style and the wealth and interest of their illustrative material. As the title indicates, this small volume deals with a fascinating period of El Greco's life, the first ten years he spent in Toledo—the years of the *Assumption of the Virgin*, the large *Expolio* and (painted for the Escorial) *Saint Maurice and the Theban Legion*. These are analyzed at great length by Miss du Gué Trapier with her usual thoroughness and clarity; equally important perhaps are the comments on the other, lesser works which Miss Trapier attributes to that period.

DANTE GABRIEL ROSSETTI AND HIS CIRCLE. The University of Kansas Museum of Art, 1958.

This small exhibition, commemorated by the present catalogue, does not seem to have received the attention it deserved. It is true that neither the Winthrop collection at the Fogg Museum nor the lesser-known Bancroft collection in Wilmington, Delaware were represented (by virtue of the terms of the bequests). Yet the show was obviously carefully planned and all other sources in this country were tapped. The great names, Burne-Jones, Millais, Rossetti, were represented (in part by watercolors and drawings) but the lesser masters, Walter Crane, Arthur J. Gaskin, Hughes, Albert Moore, added to the general interest. A typical University Museum exhibition, modest in scale, didactic in tone, and intimate.



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*Elias Pelletreau, Long Island Silversmith, and His Sources of Design.* The Brooklyn Museum, 1959.

The purpose of this exhibition was, as Mr. Marvin Schwartz states in his Foreword, to show the work of Elias Pelletreau in relation to major trends in eighteenth century design. Since Elias Pelletreau was active from 1742 (when he was apprenticed to Simeon Soumaine, born and trained in London) to his death in 1810, this was a logical undertaking. That Mr. Schwartz was successful is obvious from this catalogue, which lists some eighty pieces by Elias. The theme of the exhibition was made clear by including contemporary pieces by other American silversmiths, as well as carefully chosen English and French examples. Not the least interesting section of the exhibition was the group of fifteen eighteenth century silversmiths' designs, all from the Cooper Union Museum, this mecca of the arts of decoration in the United States.

A. STARING, *Jacob de Wit, 1695-1754.* Amsterdam, P. N. van Kampen & Zoon N.V., 1958.

"Jacob de Wit," Dr. Staring states in the English summary which accompanies the Dutch text of his work, "was by far the best painter amongst a large group of Dutch artists who, in the first half of the eighteenth century, enriched with decorative ceilings, wall panels, over-door and over-mantle paintings . . . the town and country houses of wealthy



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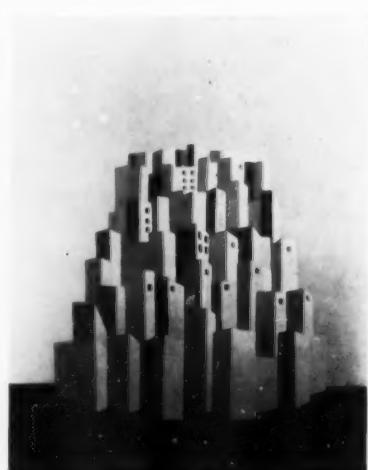
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patricians and merchants of Amsterdam . . ." Little known today, or rather little appreciated, he belongs to that group of artists of whom de la Fosse and François Lemoine in France were perhaps the most representative. What is most remarkable in de Wit is that, as Dr. Staring reminds us, he never traveled farther than Antwerp. His preserved works have therefore a peculiar charm; they are a little provincial, a little too serious, De Wit's sense of composition is at times a little thin, his imagination somewhat limited; yet the artist deserves a place in the history of Dutch painting, and no biographer more careful than Dr. Staring could have been found: thorough, well-documented and with an excellent bibliography and a list of extant works (including drawings, which played such an important part in De Wit's reputation), the present volume is a valuable addition to the literature of Dutch baroque and rococo art.

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